MUSIC OF MADHVA MONKS OF KARNATAKA

MAHA MAHO PADHYA
RASTRA BHOOSHANA
DR. R. SATHYANARAYANA

Late Shri M. D. Nagabhushansa

India is a country of righteousness. It is the birth place of religiousness and benefaction. Late Shri Nagabhushansa who was born in such a country was the eldest son of Dharma Prakasha, Dana Chintamani, Abhinava Kempegowda, Shri Magoji Dhondusa. Shri Nagabhushansa was the Partner of Shri Narayana Silk Throwing Factory and managing the Magoji Dhondusa Religious Insitutions. He was also helping his revered father in his religious activities. He is now no more.

Shri Nagabhushansa was a kind hearted and always cheerful. His motto was 'Work is Worship'. His hardwork in the industrial field and his encouragement towards religious work can never be forgotten. He was a great lover of Art, Literature and Music. He had great reverence towards Artists and Musicians and always respected them.

Shunning all publicity he served people enthusiastically. He died very young leaving the sorrowing family and friends.

He was an active patron of our Institution and had taken keen interest in all our Cultural and Social Activities. The Book, Music of Madhva Monks of Karnataka written by Mahamahopadyaya Rashtra Bushana Dr. R. Sathyanarayana has been dedicated to the memory of Shri M. D. Nagabhushansa as a mark of our respect to his devotion to music and Musicians. May his soul rest in peace.

D. MADHAVA MURTHY
PRESIDENT
GNANAJYOTHI KALA MANDIR (R)
AND
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GNANA SUDHA
KANNADA QUARTERLY

MUSIC OF MADHVA MONKS OF KARNATAKA

By

Mahamahopadhyaya, Rashtrabhooshana

Dr. R. SATHYANARAYANA

GNANA JYOTHI KALA MANDIR
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PUBLISHER'S NOTE

We are privileged to place this monumental work of Mahamahopadhyaya, Rashtrabhooshana Dr. R. Sathyanarayana entitled "Music of Mādhva Monks of Karnataka" in the hands of distinguished readers. Dr. Sathyanarayana needs no introduction. By his versatile scholarship and lifelong devotion to music and dancing he has carved for himself a permanent place in the cultural field of India and abroad. We are extremely grateful to Dr. Sathyanarayana for permitting us to publish this book on a subject which is so dear to his heart. We are also grateful to Dana Chintamani Sri Magaji Dhondusa and his family for their munificient grant to publish this work, to Shri M.N. Gopinath and Sons of M/s. Udaya Ravi Printers, Krishnamurthy Puram, Mysore, for neatly executing the printing work, to Shri B.V. Thipparaja Shetty for printing the cover page beautifully and scores of known and unknown sympathisers of Gnana Jyothi Kala Mandir for their co-operation and assistance.

D. MADHAVA MURTHY
President

H.G. RAMACHANDRA RAO
General Secretary

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AUTHOR'S PREFACE

'Music of the Mādhva Monks of Karnataka' attempts to examine the contribution to our music of five monks belonging to the mādhva faith viz. Śrīpādarāya, Vyāsarāya, Vādirāja, Vijayīndra tīrtha and Rāghavendra tīrtha. When my friend Sri H.G. Ramachandra Rao, Secretary of the Gnana Jyoti Kala Mandira desired from me an article on the contribution of Rāghavendra tīrtha to Karnataka music for inclusion in a souvenir, I pleaded that the available data on the subject was too meagre. When I was allowed a wider latitude in the choice of the subject, my thoughts turned to the theme of the contribution of the mādhva *monks* to Indian music in general and to Karnataka music in particular because such contribution is significant to both the founding and structuring of our modern music and because a separate, systematic study on this subject has not been so far taken up. About a century after the sage Śrī Vidyāraṇya laid the foundations of Karnataka music through his *rāga mela* concept, a train of composers belonging to both the vyāsakūṭa and the dāsakūṭa recensions of the mādhva faith continued the work in Karnataka and contributed foundational, empirical structures, especially in tāla and prabandha. Śrīpādarāya inaugurated, proliferated or stabilised many new musical forms which served as archetypes or prototypes, thus defining or characterising in part the genius of Karnataka music ; Vyāsarāya became a bridge between the textual stream and the new, popular stream of this music : his brilliant disciple Vādirāja still remains the most prolific and the varied composer among the monks ; another monk-disciple Vijayīndra tīrtha was also a composer ; yet another brilliant disciple, Purandaradāsa is widely venerated as 'Karnāṭaka-saṅgīta-pitāmaha' because of his multiple musical contributions.

Traditional mādhva orthodoxy associates Madhvācārya and his second successor Narahari tīrtha with musical accomplishment. I have questioned elsewhere (in a monograph on Śrīpādarāya being prepared for the press) the authenticity and antiquity of the songs ascribed to Narahari tīrtha. Traditional belief in the musicianship of Madhvācārya may be traced to two verses in the Sumadhva-vijaya :

ayam-eva go-viṣayato 'pi kutracit sadasi janārthito javāt I

puṣpam-uta phalam ahe vidadhe jana-suptida 'nupama-gāna-sampadā II[1]

[At the request of the people of the place called Go(a), he sang such rich music that it lulled them to sleep and thrilled the trees there to blossom and bear fruit (out of season) to their wonder.]

tam padya-pragrathitam tu mūrchayitvā
tānanām-uttamayādya pañcamādyāḥ I
gāndhāram dyu-viṣayam-ujjvalam śrianto
grāmam te prajagur-akāki-kamra-kaṇṭhāḥ II[2]

[(The gandharvas) sang in faultless voice the (laudatory) stanza composed by the gods on Madhvācārya) setting it to the celestial gāndhāra-grāma, modulating it in terms of appropriate tānas beginning with pañcama etc.]

The second verse refers, not to the musical abilities of Madhvācārya but to those of the gandharvas, who sang his praise. The first verse indicates that Madhvācārya was a

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1. Nārāyaṇa, Paṇḍita-, Sumadhva-vijaya, 10.53 ; with the comm. of Chalari Seshacharya, ed. Krishnacharya, D.S., Sri Ramakrishna Dvaita vedanta-pathashala, Bangalore, 1952
2. ibid. 16.50

music performer *par excellence* but does not say that he was a composer. No musical composition is ascribed to him, even by tradition. The Sumadhva-vijaya contains nothing which could refute a suggestion that this verse may contain only a poetic license or hyperbole. It may be noted that the supernatural power ascribed to music here viz. thrilling plants to yield sprouts, flowers and fruits out of season is a poetic convention of which the composers of both the vyāsakūṭa and the dāsakūṭa were aware, as has been shown in the present study (pp. 181,182). This is why Madhvācārya and Narahari tīrtha have not been taken up for study in this book.

The present work is confined to the musical contributions of only those saṁnyāsins who ascended mādhva-pīṭhas. It is interesting to ponder that these belong to a, particular, single strand of śiṣya-paramparā. Material composed by the dāsakūṭa composers such as Purandaradāsa Vijayadāsa, Jagannāthadāsa, and Heḷavankaṭṭe Giriyamma is used here only for illustration, comparison or for tracing the course of evolution of a given musical form. Thus, Vijayīndra tīrtha was a disciple of Vyāsarāya, as indicated above. More songs of Vijayīndra tīrtha than are examined here are said to be available in manuscript ; unfortunately, *I* did not have access to these for examination, analysis or evaluation. Rāghavendra tīrtha is Vijayīndra's disciple's disciple ; only one song ascribed to his authorship is now available. He is included here only because he flourished in both Tamilnadu and Karnataka in a period which was crucial to the evolution of the viṇā keyboard, and therefore of the intervallic and melodic aspects of our music. As a vaiṇika who held an influential position in society, it is not unlikely that he participated in such evolution. The development of the viṇā keyboard is discussed in this book in some detail in terms of intervals, accordaturae etc. of the times so that the melodic frames which were contemporary could be attempted for reconstruction and restoration.

The term 'munitraya' is applied in mādhva orthodoxy collectively to Madhvācarya, Jayatīrtha and Vyāsarāya ; the term 'yatitraya' is occasionally employed in the present work to refer collectivel to Śrīpādarāya, Vyāsarāya and Vādirāja. (orthodoxy: body of received beliefs and doctrines, esp. in religion or theology).

'Music of the Mādhva Monks of Karnataka' is a new endeavour in Indian musicology: it subjects purely empirical (literary) material to structural analysis in a historical method and arrives at tenable musicological conclusions. So far as I am aware, this is the first book of its kind in material and treatment. There is still an important and urgent need to collect and collimate the *musical* tradition of the vast material of the haridāsa literature. I hope such a study would be taken up soon before even the traces of such musical tradition — such as it is today - are eroded from our musical soil by the spate of arbitrary usage and individual fancy in musical setting or performance.

I am very thankful to the Gnana Jyoti Kala Mandira Bangalore, especially its President Sri D.Madhavamurthy and Secretary Sri H. G. Ramachandra Rao for the honour accorded to this small work by publishing it. My thanks are due to the Director, Kannada Adhyayana Samsthe, University of Mysore, Mysore and to Dr. T.N. Nagarathna, Head of the Section on Research on Haridasa Literature therein, for permission to peruse some of the songs of Vādirāja and Prasanna Veṅkaṭadāsa before publication. I am also thankful to Messrs Udaya Ravi Printers, Mysore for the printing and get up of this book. I apologise for the printing errors which have crept into the book.

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APPENDIX

I have written 'Music of the Mādhva Monks of Karnataka' in the hope that it would stimulate more and better studies in the field and that it would create an awareness and appreciation of the sustained and significant services rendered by the Mādhva Monks of Karnataka to our music and culture.

Trayeelakshmi,
Mysore,
September 11, 1988

R. SATHYANARAYANA

The following scheme of transliteration of the devanā gari alphabet is adopted.

a ā i ī u ū ṛ ṛī e ai o au ṁ ḥ

k kh g gh ṅ

c ch j jh ñ

ṭ ṭh ḍ ḍh ṇ

t th d dh n

p dh b bh m

y r e v ś ṣ s h ḷ kṣ jñ

I INTRODUCTION

In the cultural history of India, a renaissance was inaugurated in about the 12th cent. A.C. It convoked its sources, internal and external forces and stresses, culminated into a distinct morphic entity and manifested in the South; it reached its zenith in the 15th-16th centuries. The role of the vaiṣṇava saints of Karnataka in this renaissance is major, influential, still functionally relevant, manysided.

The hoary brāhmanical religion of the vedas had in the Karnataka of the 11th-12th cent. become prey to superstition, uncritical custom, dissipated concepts and values and to over-rigid conventions as well as conformities; it had hence lost its vigor and rigor. Since samskṛta alone was deemed language of the gods and language fit for gods, the spiritual aspirations, religious, doctrinal and dogmatic values, philosophical enquiries and the code of conduct which were enshrined in samskṛta became inaccessible to the common man who therefore receded from them. The vernacular languages were proscribed from disseminating these. Incessant Islamic invasions had eroded economic, social, religious and cultural bases in the life-style of people ; disunity and anarchy loomed large on the political scene. As a consequence, dark and heavy clouds of discontent, discord, turbulence, insecurity, bigotry, excessive prescription of conduct and morality gathered on the firmament of Karnataka ; the thunder of revolt, the lightning flashes of brilliant harmonisation, the rainstorm of re-creation became inevitable.

One such protestant force was the vīraśaiva religion. Its proponents protested against the prescriptions and proscriptions of the vedic religion which had grown irrational; they resented the hypocritical conduct and discrimination ushered in by the system of varṇa-āśrama, violence practised in the sacrifices etc. They drew inspiration from ārādhya-śaiva, pāśupata and various forms of śaivism which were already prevalent in Karnataka, as also from the many schools of śaiva philosophy prevailing in Kashmir, Andhra and Tamilnadu and founded the 'vīra'śaivism or endowed it with a new dimension ; they beat a new, independent, eclectic path in spiritual endeavour, religious doctrine and practice, society and culture. This religion had its bases in love of all humanity, equality of all men, the sustenance and enrichment of the individual's moral and ethical conduct, dignity of earning one's living by one's own physical labour, envisioning of God and auspiciousness in everything that exists, equal respect and status for all social strata, simplified code of conduct; mystic experience gained for itself an important and prominent role in this religion.

This revolution is witnessed in the literary expression of the śivaśaraṇa-s, reflecting novelty in theme, poetic structure, style etc. Thus a song form called vacana emerged which is not set to tāla, not constrained by specific restrictions, lies structurally between prose and verse and outside the perimeter of 'classical' music-reflecting the attitude *ānu olidante pāḍuve* (I sing as I please). For the first time in a vernacular language, the vacana gave expression to introspection, self criticism, self exploration, ethics, philosophy and a code of personal and social conduct ; it became the confluence of bhāva-anubhava-anubhāva. Other musico-literary forms such as mantragopya, kālajñāna, nāmāvali, sīsapadya and tattvapada as well as tripadi, ragaḷe and kanda which emerged in their new forms in kannaḍa at this time were also sung in these times. The vīraśaiva literary productions appear to conform to an implicit convention that

the subject matter shall not veer from śiva, śivaśaraṇa and śaiva doctrine. The literary style of old kannaḍa moulted its complexity and terseness so as to realise poetic beauty in simple forms. Poetic beauty extended into musical forms. Music and literature became important means in the search for the soul ; simple devotion became important among the pathways of worship.

By and large, vīraśaivism stood in opposition to brāhmaṇa-religion and emerged as an explosion from it. Its leaders felt that refutation of other faiths-especially brāhmaṇa- was as important as defence of their own in order to strengthen the common man's faith in it. Such refutation often became extremist. Condemnation and intolerance are too often the characteristic of the exuberance of compaigners of new religions. It is true that the brāhmaṇa dharma appeared to lose its vigor and glow for about two hundred years because of dominance of vīraśaivism. It is equally true that brāhmaṇa dharma gathered its forces to meet the challenge of the aggressive rivalry and sharpness of refutation by vīraśaivism. In a sharp reactionary movement the brāhmaṇa dharma was revitalised by the saints of both vyāsakūṭa and dāsakūṭa of the newly emerging mādhava philosophy. They reified again the hoary values of *sanātana dharma* and culture on the anvil of contemporary relevance in the frame of dualistic philosophy and of *bhāgavata dharma*; they reinterpreted, propagated and stabilised these values. In order to accomplish this, they preferred the aid of the language of the people – the nonliterary, colloquial variety– and of music. They achieved their objective in two mutually complementary streams ; a scholarly exposition in samskṛta of the doctrines of dvaita philosophy by ascetic heads of monasteries ; popular exposition in kannaḍa of the message of the vedas and upaniṣats transcending creed, caste or color, using music as the medium. The learned and the lay were alike embraced thus by them.

First, they replaced samskṛta with kannaḍa in the everyday religious practice of ritual compendium, conduct and custom in the context of brāhmaṇa dharma. This was inaugurated by Naraharitīrtha in the 14th century and was firmly established in popular use in the next century by Śrīpādarāja. *Second,* the musical compositions of 'classical' music of the day had for their theme praise, prayer, devotion or submission to the king, patron etc. This yielded place to the praise, self offering and surrender to God. This is a characteristic ofthe 15th century religions in South India.The haridāsa-s and mādhva monks, vīraśaiva saints such as Nijaguṇa and Sarpabhūṣaṇa, Andhra saint composers such as Tāḷḷapākam Aṇṇamācārya, his descendents, and Bhadrācala Rāmadāsa, Tamilnadu composers such as the musical trinity (Tyāgarāja, Muddusvāmi Dikṣita, Śyāmāśāstri) and a host of their śiṣya-paramparā took this up in the 16th-19th centuries and built up new mutual dimensions among spiritual quest, devotional literature and music. It has thousands of songs in which the sung word dominated to such an extent as to render musical aesthesis almost secondary, swelled our music. These enabled the use of music as an instrument of propagation of cultural and spiritual values, ethical and virtuous conduct. As a consequence, vedic culture could be revitalised and carried to every nook and corner of the country. The vyāsakūṭa and dāsakūṭa composers and singers pruned music to an attractive medium so that even the common man could sing or play it without detracting from its 'classicity'. They elevated it into such a great, pervasive institution that the qualifications prescribed for a composer by saṅgītaśāstra were brushed aside so that even ordinary men and women could pour out into this musical format their poetic urges, spiritual and mystic experience etc. and sing them in glow and ecstacy. This amazing institution continues to thrill and throb with life even today. It is possible to witness the miracle of young and old persons who are not learned or skilled in the ways of the mundane world but who are intensely involved with sanātana dharma, deeply loyal to their own religious

faith, and who live everyday the life of bhāgavata dharma–compose *ex tempore* and sing many a lovely devaranāma, ugābhoga and sulādi even in these humdrum, starkly realism-ridden days. The rhythms, tempos, and the rāga-bhāvas which are enshrined in such traditional, popular lore could be a challenge, even inspiration to the 'white collar' or high-brow musician.

Thus while the music of vīraśaiva saint singers spread and settled in a folk format against a background of religious practices in an *anibaddha* (not set to tāla) form, the music of the vaiṣṇava saint singers adopted this background in both *nibaddha* (set to tāla) and *anibaddha* format and developed for itself for the first time a 'classical' or 'śāstrīya' format. The royal patronage it enjoyed–except perhaps in the case of Vyāsarāya-was little enough. At least two other facts led to this situation: our music had developed over the centuries such internal pressures that it was ripe for a renaissance ; the vaiṣṇava saint singers allowed themselves to become instruments of this because of their integral vision of our culture and the role of music therein, their establishing an unbroken line of composers and singers and their sustained propagation of both the form and content of this music. They had acquired high expertise in both art music and composing ; each generation took up the work of its predecessors and continued it through proliferation of songs and consolidation of form. They helped to erect the four pillars of our music edifice-rāga, tāla, prameya (theory and research) and prabandha (song) and wrought important and far-reaching changes in each of these.

This is not to say that vernacularisation, bhakti movement and bhāgavata dharma were confined to Karnataka alone. These had taken firm roots in Tamilnadu and Maharashtra. The mādhva ascetics and saints had assimilated these traditional values and contemporary influences,

travelled over most of South India, settled in Karnataka and endeavored over some five centuries to enrich the soul of the common man in both these areas.

* * *

The way that Indian music has grown is interesting. its foundations were laid by seers and sages ; its textual tradition was fostered by kings, philosohers, *yogis*, ministers generals, *yājñikas*, tāntriks ; the corpus of compositions has come into being because of saints, devotees, seekers of the soul ; this is not to say that professional musicians, composers and musicologists did not contribute to its growth ; it is they that maintained the mainstream of music. But little of professional contribution to *śāstra* and the *prabahndha* has remained today compared to nonprofessional contribution

This is a peculiarity of Indian music ; this is true, by and large, even today.

Karnataka music is a case in point. It is not only the professional music composers who have given us a wealth of song forms, but detached ascetics, God-intoxicated devotees, saints seeking the eternal soul, compassionate men of God who sought to reform their fellowmen. It is monks and savants of the mādhva faith who breathed new life into our music and transmuted it into what is Karnataka music today. An attempt is made here to describe briefly the contributions of the great sannyāsins Śrīpādarāya, Vyāsarāya, Vādirāja, Vijayīndra and Rāghavendra Tīrtha who flourished as the pontiffs of various mādhva maṭhas between the 15th and 17th cent. A.C. as well as the musical climate prevailing during their times.

The discussion of the musical climate surrounding these mādhva monks will be based on data obtained strictly from musicological treatises which were composed by kannaḍiga-s

in times and regions from which the hailed so that both theory and practice of music may be mutually conciled. Only three songs of Narahari Tīrtha are available today. The 'ādya-s' of the vaiṣṇava bhakti movement in Karnataka are assumed here to belong to a post-Śrīpādarajā period.[1] Therefore Śrīpādarāya is considered here as beginning this epoch. The following chronological equations are adopted in this paper.

Śrīpādarāya = Kallināthā : Saṅgītakalānidhi, *comm.* Śārṅgadeva, Saṅgītaratnākara

Vyāsarāya, Vādirāja = Rāmāmātya : Svaramelakalānidhi Puṇḍarīkaviṭṭhala : Sadrāgacandrodaya, Rāgamālā, Rāgamañjarī, Nartana-nirṇaya

Vijayīndra Tīrtha,
Raghavendra Tīrtha = Somanātha : Rāgavibodha, Govinda Dīkṣita : Saṅgītasudhā, Veṅkaṭa makhin: Caturdaṇḍīprakāsikā, Mudduveṅkaṭamakhin : Rāga-lakṣaṇam, Tulaja : Saṅgīta sārāmṛtam

Somanātha is included here because of his significant contribution to the vīṇā keyboard. Mudduveṅkaṭamakhin and Tulaja are included here because they form a facile bridge between the above texts and our own times.

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1 Varadaraja Rao, G. (ed.), Śrīpādarājara kṛtigaḷu introduction, pp. xiv-xviii

II ŚRĪPĀDARĀYA : MUSICIAN-COMPOSER

Śripādarāya was born at Abbūru near Cannapaṭṭaṇa (c. 80 km. from Mysore City), probably spent his early days there, received initiation into sannyāsa from Svarṇavarṇa tirtha at Śrīraṅgam in Tamilnadu, spent several years there, finally came to Muḷabāgilu in Kolar district in Karnataka and settled there till his last days. He lived probably for 98 years (1404-1502 A.C.)[2]

Of the 101 songs noticed, collated from 8 palm leaf MSS, 74 paper MSS, and 30 impressi typis sources, 65 have different degrees of consensus, from a minimum of 2 to a maximum of 22 sources. Two are variants, 6 are of ambiguous authorship; 28 compiled from unique sources. Besides, 10 songs of Purandaradāsa are received in transmission as Śrīpādarāya's;[3] part of one song is possibly of Jagannāthadāsa rather than of Śrīpādarāya (and is collated from 11 paper MSS and 2 printed sources).[4] A typological analysis of these yields 3 suladis, 15 ugābhogas, 1 vṛttanāma, one daṇḍaka, one antiphonal song; the rest are 'padas'. The vṛttanāma structure is called bhramaragita or śṛṅgāra parijāta. Among the padas may be recognised the prototypes of the modern kṛti and jāvali: two are lullabies; besides these types, Śrīpādarāya has also pioneered in kannaḍa and in Karnataka music veṇugita (glories of the Lord's flute music), gopi gita (pangs of separation of the gopis and their yearning for Kṛṣṇa) and bhramaragita (a song on the same erotic theme inspired from the Bhāgavata purāṇam[5]).

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2 Ibid. loc. cit. p. xxxiii

3 Ibid. loc. cit. pp. lxxxiv-lxxxvii, 345-349

4 Ibid. no. 20, pp. 49-65

5 Śukamuni, Bhāgavata purāṇam, 10.47.11-28

The feregoing song types may be briefly analysed for structural characteristics and trends. The three sulādis (nos. 2, 7 and 30) have 8, 9 and 5 stanzas respectively, followed by the 'jati'. Together, they use all the sulādi tālas, but not ragaṇa maṭhya and jhombaḍa; the tālas are not indicated by their laghu-jātis, thus suggesting that the tāla-s were employed in their chāpu forms in fast tempo. This a trend which is observed in all later sulādis. In each sulādi, the length of lines in a given stanza is approximately the same and differs from stanza to stanza, more or less parallel with the āvarta length of the tāla. In ugābhogas, the number of lines is variable ; in any given ugābhoga the lines may or may not be of the same or similar length.

Śrīpādarāya's daṇḍaka[6] is called uddaṇḍa by him[7] and is entitled Lakṣmīnṛsimha-prādurbhāva. It has for its theme the manifestation of Lord Narasimha as an incarnation of Viṣṇu at the prayer of Prahlāda. It is a metrical translation of the 8th chapter of the seventh book of Bhāgavata purāṇam with scintillating flashes of originality. It is the only daṇḍaka of its kind in kannaḍa.[8] It is composed in 22 sections (kaḍavaka), 544.5 lines and 2178 five-morae prosodial (ra-gaṇa) units. Each kaḍavaka is thematically selfsufficient. The prosodial structure is very close to that of lalita ragaḷe in kannaḍa. It is replete with a wealth of beautiful alliteration and onomatopoeia.

Vṛttanāma is a musical form in which a metrical structure (vṛtta, sometimes also called śloka) alternates

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6 Varadaraja Rao, G., op. cit. no. 23, pp.225-242

7 ibid loc.cit. ll. 537-8, p.242

8 Krishtacharya, Hulaguru-, Karnāṭaka Saṅgītavū, Dāsakūṭavū, pp. 116, 117; idhem, Haridāsasāhitya, pp. 272-276

with the stanza (called nāma or pada) of a song. Vṛtta and nāma together form a unit. Such units vary in number from composition to composition. The metrical form as also the pada (=nāma) structure are also variable. The vṛttanāma commences with a pallavi which may or may not be followed by anupallavi and the padas which follow are regarded as the caraṇa-s of the same song. Thus the whole vṛttanāma is one single song-a mahāprabandha, to borrow a term from Sarvajña Someśvara[9] - possessing unity in both literary and musical theme, with alternately recurring *nibaddha* and *anibaddha* segments. The entire song may have been sung in a single rāga and a single tāla ; or, it may have been sung in rāgamālikā and tālamālika.

The vṛttanāma is a creation of Vaiṣṇava saints, probably of Śrīpādarāya himself; for, the earliest available model is his. He may have drawn inspiration from two song types which were widely known during his time in art music : vṛtta and rāgakadamba.

Vṛtta is a prabandha of ancient Indian music. It is described by Mataṅga in a passage, which is unfortunately full of lacunae; it states that it was composed in any one of the metrical forms: āryā, dvipatha, gāthā, jethaka, toṭaka, etc. without the restricting, specific tāla prescription.[10] Jagadekamalla (?Jagannāthamalla?) is extracted by Ramakrishna Kavi[11] to say this song is set to a tāla which is appropriate to the metre and is sung with or without svaras. Haripāladeva describes it as composed

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9 Someśvara, Sarvajña-, Mānasollāya, 4.16. 192, p. 60

10 Mataṅga, Bṛhaddeśī, 378, p. 143

11 Ramakrishna Kavi, (comp.), Bharatakośa, p. 632. Extant MSS of Jagadekamalla's Saṅgītacūḍāmaṇi do not describe vṛtta prabandha.

of pāṭa (onomatopoeic percussive syllables), tenna (auspicious syllables *te* and *na*) and birudas (laudatory words) appropriate to the subject and sung to all (or any) rāgas.[12] According to Someśvara, vṛtta, is the name of a particular prosodial structure in which a ra-gaṇa is followed by a jagaṇa three times, ending with a guru and laghu. He offers an illustration of his own.[13] Piṅgalanāga describes it as a metre in which the line is composed of ten units of guru-laghu.[14] Halāyudha Bhaṭṭa offers, while commenting on the above, an illustration.[15] Kedāra Bhaṭṭa describes a metrical form called vṛtta as consisting of na-gaṇa, na-gaṇa-sa-gaṇa followed by two gurus.[16] His commentators Nārāyaṇa Purohita[17] and Kālidāsa[18] offer two illustrations.

Śārṅgadeva interprets the word in both the general and specific senses in describing the composition.[19] He compiles the latter from earlier authorities (presumably from Someśvara) and the former from his own preference or from Mataṅga ; the kanda, hayalīlā, krauñcapada, āryā, gāthā, dvipatha, kalahaṁsa, dvipadi, toṭaka etc. prabandhas may also be designated vṛtta prabandha because they are composed in their namesake metres by prescription. Thus any four-foot metre with a definite prosodial structure

12 Haripāla deva, Saṅgitasudhākara, 5.7.63-64, p.216
13 Someśvara, Sarvajña-, op. cit. 4.16. 244,245
14 Piṅgala-nāga, Piṅgalacchandas, 7.23
15 Halāyudha Bhaṭṭa, Mṛtasañjivani, comm. Piṅgala-nāga, op. cit. loc. cit.
16 Kedāra Bhaṭṭa, Vṛttaratnākara, 3.12
17 Nārāyaṇa Purohita, Maṇinidhi, comm. Kedāra-Bhaṭṭa, op. cit. loc. cit.
18 Kālidāsa, Śrutabodha, comm. Kedāra Bhaṭṭa, op. cit. loc. cit.
19 Śārṅgadeva, Saṅgitaratnākara. 4.246-248

is vṛtta according to the general sense of the term. The term vṛtta in vṛttnāma appears to be taken in this sense by the composers of the mādhva tradition.

The application of tāla to this prabandha is worthy of note. It has been noticed above that the tāla should be appropriate to the prosody. If this means that the vṛtta is itself set to tāla, vṛttanāma does not result; on the other, hand, if it means that the vṛtta is sung anibaddha i.e., gamakālapti, then tāla is applied to other word-structured song. This yields vṛttanāma.

The vṛtta was prescribed to be sung as follows: of its four feet, the first and second constituted udgrāha (opening segment); the third and fourth were together performed as dhruva (the song-body). The ābhoga or concluding segment was sung to (additional) words other tham in the first two segments. According to some, solfa passages were performed at the end of each foot or at the conclusion of the whole song; according to others, there are no such svara passages. Thus the vṛtta prabandha has three dhātus viz. udgrāha, dhruva and ābhoga; since it has two aṅgas viz. pada and tāla, it is classified as a tārāvalī jāti song; if it has svaras also, it has three aṅgas and its jāti then becomes bhāvanī. I have discussed this prabandha elsewhere.[20] From the foregoing it is clear that in the early days of its career, the vṛtta was a metrical form set to a rāga and to a tāla; it was interspersed with svara passages; it was performed in three musical segments.

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20 Sathyanarayana. R., ed. tr. comm. Puṇḍarīkamālā: Puṇḍarīka Viṭṭhala, Nartananirṇaya, pp. 450-452

At least five other compositional forms which are based on vṛttas were known to ancient Indian music : vṛttagandhi, vṛttadaṇḍaka, yugmine, vṛttabandhinī and vṛttamālā. Of these, vṛttagandhi is a variety of gadya prabandha ; it is admixed with verse; bhāratī vṛtti, pāñcālī style, peaceful theme, drutamadhyā tempo and yellow complexion are prescrided for it.[21] Vṛttadaṇḍaka is described by Jagadekamalla as a variety of daṇḍaka, composed entirely of vṛttas.[22] The remaining three viz· vṛttabandhinī, yugminī and vṛttamālā are varieties of the ḍheṅkī prabandha. These are composed respectively in one, two and many vṛttas. These vṛttas may be syllabic, trisyllabic (gaṇa) or moraic. Hence they each give rise to three subvarieties called varṇikā, gaṇikā and mātrikā. They were optionally set to ḍheṅkī tāla or kaṅkāla tāla.[23]

Rāgakadamba is also an ancient prabandha. It is composed of many elements viz. rāga, tāla, vṛtta, aṅgas, dhātus, prose sections, verses and rasas. These may occur in any desired order. Depending on whether the segments were 4, 8, 16, 32, 64 etc. with a corresponding number of rāgas, tālas and vṛttas, the rāgakadamba was named nandyāvarta, svastika (abjapatra), abjagarbha, bhramara, āmreḍita etc. Each segment or its part may be sung in a different rāga. Pada and tāla occur constantly in every rāgakadamba variety. Of the remaining aṅgas viz. svara pāṭa, biruda and tena, if one, two, three or all four are also composed, (in any optional order), the prabandha is of bhāvanī, dīpanī, ānandinī or medinī jāti. Whatever the variety or jāti, the first half of the rāgakadamba is always the udgrāha while the second half is the dhruva. Ābhoga is composed in additional, different words.[24] This means that the words in the song were only those in the vṛtta.

21 ibid. pp. 427–431
22 ibid. p. 473
23 ibid. p. 419
24 ibid. pp. 454–456

Therefore the vṛttanāma is derived by Śrīpādarāya (or any one who composed it earlier) by inserting stanzas of a kṛti between two successive vṛttas. Four vṛttanāma compositions are known today (1) Pāliso Paṇḍharipurarāyā.[25] (2) Rakṣisu Veṅkaṭagirirāja of Gopāladāsa.[26] (3) 'Keḷayya enna prārthane' of Vyāsarāya.[27] and (4) 'Mānanidhi Śrī Kṛṣṇa' of Śrīpādarāya.[28] Of these, (1) is merely mentioned by Keshavadasa as a musical exemplar for (3). (3) will be briefly discussed under Vyāsarāya in the next section. (2) may be briefly described before taking up (4).

'Rakṣisu Veṅkaṭagirirāja' is a vṛttanāma of Gopāladāsa. Its rāga is not specified; it is set to aṭṭa tāla. It commences with a pallavi of two lines which display rhyming on the initial and final syllable. There is no anupallavi. The pallavi is followed by vṛtta-nāma series. The vṛtta is in śārdūlavikrīḍita metre. There are eight such vṛttas, each followed by a nāma. The first and fourth vṛttas are in saṃskṛta. The rest of the composition is in kannaḍa, it carries the composer's signature in the last line of the last nāma. Each nāma is in four lines, each rhyming on the initial, final syllables as also on the final syllable of the medial passage. It is ornate with alliteration and euphony. The pallavi is sung as a refrain at the end of each nāma; only the nāma-s and not the vṛttas are set to aṭṭa tāla, which is performed in its chāpu form. It is possible to perform each vṛtta and nāma unit in a different

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25 Krishtācharya, Hulaguru, Karṅāṭaka Saṅgītavū, Dāsakūṭavū, p. 117; Keshavadūsa, Beluru-, Karnāṭaka Bhaktavijaya, vol. 1, p.107

26 Keshavadāsa, Belūru-, Śri Haridāsa Sāhitya pp. 272-276

27 idhem, Karnāṭaka Bhaktavijaya, vol. 1, p. 107

28 Śrīpādarāja., op. cit. no. 43, pp. 113-123

rāga thus making it a rāgamālikā composition. The composition rests on the pallavi line after the final nāma is performed. Thus the vṛttanāma differs in its musical setting from that of the vṛtta or the rāgakadamba.

Śrīpādarāya's vṛttanāma 'Mānanidhi ŚrīKṛṣṇa' may now be examined against the foregoing background. It is called 'Śṛṅgārapārijāta' in some MS sources appropriately, because it has for its theme the apprehension, yearning and pangs of love of the gopis when they learn of the imminent departure of Kṛṣṇa to participate in the 'bow-festival' at Madhurā at the behest of his uncle-king Kamsa. This is a theme inspired by the Bhāgavata purāṇa.

The opus commenaes with a pallavi, followed by anupallavi and three caraṇas. In some collative sources pallavi and anupallavi are not separated but are together treated as a unit under the name of 'dhruva', short for 'dhruvapada'. In one instance anupallavi is called 'upapallavi'. After the third caraṇa, there are nine vṛttas, each followed by a nāma. Both vṛtta and nāma are composed of four lines each. The line length varies within both vṛtta and nāma. None of the vṛttas can be identified with any definite metrical form because of variation in syllabic or moraic quantity, though the structure ra-sa-ja-na-na-sa-la (gaṇas) is faintly discernible now and then.

The distribution of syllabic quantity in the composition is as follows.

Nāma :	pallavi 15.9	first caraṇa 15.8.16.14
	anupallavi 14.15	second caraṇa 15.9.17.16
		third caraṇa 18.10.16.16

	Vṛtta	Nāma
1	21. 22. 21. 21	15. 8. 14. 17
2	22. 20. 20. 16	17. 9. 15. 15
3	21. 22. 20. 20	15. 8. 16. 17
4	21. 20. 20. 18	14. 9. 14. 18
5	19. 18. 21. 20	15. 8. 16. 14
6	20. 20. 22. 19	15. 9. 16. 16
7	16. 15. 17. 15	18. 10. 15. 18
8	15. 15. 16. 15	17. 8. 15. 15
9	20. 19. 19. 20	16. 10. 17. 16

Thus the syllabic quantity averages 21 per line in the vṛtta with a tendency to slight diminution in the last line. The line length in (7) and (8) approximates to that in the nāma. A rough pattern may be discerned in the nāma-s. The first line averages some 15. The quantity of the second line is about half of the first, rounded to the next higher integer (except in (4), (6) and (9). The third and fourth lines are approximately equal to each other and to the first in length. The edition of the text of the song is based on seven more or less independent sources. Variation in both syllabic quantity and moraic distribution cannot be conciled with the name vṛtta. Perhaps 'vṛtta' was employed as synonym for 'anibaddha' here in contrast with the nāma (pada, nibaddha) parts of the song and the term came to be normalized or justified in later compositions. It may be noticed that pallavi and anupallavi together (or dhruvapada according to the north Karnataka exemplar, where Hindusthani music is practised and the name dhruvapada is appropriate to it) constitute a unit which has the same pattern as the nāmas. This is a trend which is found in other kṛti compositions of Śrīpādarāya and other vyāsakūṭa and dāsakūṭa

composers also. The song has an antiphonal character in part because while the gopis address Kṛṣṇa in every vṛtta and corresponding nāma entreating him not to leave them, he replies in vṛtta and nāma no (7) reassuring them of his early return. An entire song in antiphony is also composed by Śrīpādarāya as will be noticed presently. He is thus a pioneer in the creation of this form also.

One other vṛttanāma-the fifth-may be briefly noticed here. This is composed by Vijayadāsa and is called Śrī Prāṇadevara Pārijāta. It is edited by Gorābāḷa Hanumantha Rao and is given in 'Śrī Vijayadāsara Padagaḷu' (pt. I, pp. 65-67), published by Śrī Varadendra Haridāsa-sāhitya-maṇḍala, Lingasugur, 1958. Its rāga is not given, but tāla is chāpu. Its text is somewhat corrupt. It consists of a one-line pallavi which is followed by eight units of vṛtta (called pada). The ślokas are composed in the śārdūla-vikrīḍita metre with considerable vowel and consonantal accommodation. The syllabic quantity of the lines in each padya is comparable but varies from nāma to nāma and averages some 24 syllables : 23, 21, 22, 20; 25, 22 22, 22; 25, 24, 22, 23 ; 24, 22, 25, 25 ; 23, 23, 24, 22 ; 25, 19, 38 ; 24, 25, 23, 24 ; 25, 21, 23, 23, 16. It may be noticed that the sixth nāma has only three lines, the last of which may be split into two lines of 16 and 22 syllabes ; the final nāma has five lines.; of these, the last line carries the composer's signature and is to be regarded as a seperate colophonic addendum to the song. The śārdūla vikrīḍita lines are uniformly marked with a caesura between the 12th.and 13th syllables. The nāma-s are composed with abundant vaḍi (internal rhyme).

The song consists of a prayer to Mukhya-prāṇa for mukti. It describes briefly the achievements of his three in carnations viz. Hanūmān, Bhīma and Madhva and rigorously conforms to the dogma of dvaita philosophy. It

also accords well with the general features of other vṛtta-nāmas. It is possible that the word 'Pārijāta' in the name of the vṛttanāma may signify the vṛttanāma form.

Finally, the kṛtis of Śrīpādarāya merit attention because, after Narahari Tīrtha's two or three kṛtis, this is the first time in the history of Karnataka music that as many as some 80 kṛtis are available from a single composer. This form has received extensive experimentation at his hands in structure and verbal themes. It contains the seeds of nearly all later innovations in segmentation, proportion of segments, number of lines in each segment and their syllabic quantity and so on. It developed naturally from the concept of udgrāha, melāpaka and dhruva elements of a prabandha. Dhruva is interpreted in two ways: as a dhātu segment : it is the constant, indispensable part of the song which cannot be omitted. It constitutes the body of the song. It is also a segment which constantly recurs i.e. a refrain : Thus udgrāha, melāpaka and dhruva correspond to pallavi, anupallavi and caraṇa in a kṛti. In the sense of recurrence, pallavi is both udgrāha and dhruva ; thus recurrence of a refrain after each of a number of segments results. This yields a kṛti with pallavi and a number of caraṇas, the music of which may or may not recur. If it does, a song of the kind of divyanāma saṅkīrtana results. This is realised in the devaranāma-like padas of Narahari Tīrtha and his successors in which the anupallavi does not occur. If the music does not recur i.e. if each caraṇa is performed to a different dhātu of the same (or different) rāga, a song of the type of Pañcaratna of Tyāgarāja results. If the caraṇa is missing and there is only the anupallavi, this is the prototype of the samaṣṭi-caraṇa-kṛti type of Muddusvāmi Dīkṣita. Rarely, as in the case of aṣṭapadi

or Tyāgarāja's pañcaratna kṛti in ārabhi rāga ('sādhiñcene'), the anupallavi (melāpaka) performs the recurrent function of the dhruva.

The pallavi-caraṇa/s structure of the kṛti was so well established by Śripādarāya that the kṛti structure became settled by the early 16th cent. A.C. so that Annamācārya describes it in his Saṅkīrtanalakṣaṇamu[29].

Another significant contribution of Śrīpādarāya to the kṛti structure is its differentiation through verbal content. Sturcture remaining the same, it was called kṛti if its words spoke of a religious, spriritual, moral, social, narrative etc. subject. (This is again subdivided somewhat artificially in recent days into kīrtana which contains the praise of God and kṛti which bespeaks of other themes). If it contains a theme of erotic love, it came to called, in the 17th cent. A.C., pada or jāvaḷi. The former describes the sublimated, subtle shades of vipralambha śṛṅgāra, set to slow tempo in a serious, rakti rāga. The latter describes the physical, overt love set to middle tempo in rakti or deśya rāga[30]. The foundations of both are laid by Śrīpādarāya in some of his songs[31], especially his gopi gītas.

Śrīpādarāya has inaugurated through the self same frame of kṛti, Kannada song types called veṇugīta

29 Annamācārya, Saṅkīrtanalakṣaṇamu, extr. Sathyanarayana, R., Karnāṭakadalli kale : Saṅgīta, pt.1, pp. 151-152

30 For a detailed discussion of pada and jāvaḷi, *see* Sathyanarayana, R. ; Karnāṭaka Saṅgitāvāhini, pp. 380-390

31 Śrīpādarāya, op. cit. nos. 13, 16, 17, 32, 39, 43 55; Unique Exemplar, nos. 2, 10 etc.

(flute-song)[32] and bhramaragīta (bee-song)[33] which became prototypes of numerous songs composed by later Vaiṣṇava saints. These were inspired from brief descriptions in the Bhāgavata purāṇa of the glories of Kṛṣṇa's flute playing and of the bee-incident[34]. These seven songs of Śrīpādarāya may be regarded as forming an opus in themselves because of thematic affiliation. Thus 'kēḷidyā kautukavannu' (no. 16) records a monologue/dialogue of gopis in which they pour out their apprehension and pangs of separation at the news of Kṛṣṇa's impending departure to Madhura. In 'mānanidhi śrīkṛṣṇa' (no. 43) they go to Kṛṣṇa in a group to confirm the rumour ; they express their hungry love for him and fear that he may forget them and their love in the pleasures of Madhura. Kṛṣṇa allays their fears and promises to return to them at the earliest. 'teraḷe nī madhurege' (Unique Exemplars ibid. no. 13) reiterates their apprehensions and requests for early return ; it adduces evidences from Kṛṣṇa's exploits which feed their doubts and apprehension. When he leaves for Madhura and does not return, the gopis sing their sorrow and blame the ill fate which tore him away from them in the song 'vidhige dayavillavakka' (no. 52) ; 'had we but wings, we would fain fly to him'. After some time Kṛṣṇa sends his friend Uddhava to Vraja to bring back news of the wellbeing of his (foster) parents (and beloved gopis ?). On beholding him, the gopis burst forth into a vociferous expression

32 Ibid. nos. 12, 17

33 Ibid. nos. 39, 51

34 Vide foot note no. 5

of their fond memories of and yearning for Kṛṣṇa in the beautiful suḷādi 'Ī vanadeḍegaḷu' (no. 7). Finally, the song 'bhṛṅgā ninnaṭṭidane' (no. 39) is the famous 'bhramaragita' (the bee-song). The gopis see a bee (flitting among flowers) and imagine it to be a messenger from Kṛṣṇa ; they plead with it to convey to him their undying love and yearning.

Three further instances of the pioneering brilliance of Śrīpādarāya deserve at least a brief mention here ; for, these served as excellent models for succeeding generations of Vaiṣṇava composers in Kannada. Also, they represent the first systematic attempt by a composer to expand the repertoire of classical Karnataka music with materials drawn from folkmusic and stage music. The first two are lullabies fashioned after folksongs (no. 5, 21, 50). Each consists of a two - line pallavi, and two-line anupallavi followed by four-line caraṇas (7 and 27 respectively). The first has daśāvatāra for its theme ; both describe the cradle-swinging of the infant Lord by gods and goddesses.

The third song 'kuñja netre śubha mañjuḷa gātre' (no. 13) is of special historical interest. It is an antiphony, consisting of a dispute in dialogue between Rukmiṇi and Satyabhāmā as to who enjoys the better love of Kṛṣṇa. It has a two-line pallavi followed by 17 four-line caraṇas. The lines are of approximately equal syllabic content, rhyming on the second syllable. This is undoubtedly a revival by Śrīpādarāya of an ancient prabandha of Indian music viz. śukasārikā.

Mataṅga describes, almost 1300 yeas ago, the śukasārikā as a song composed of pada (words), pāṭa (onomatopoeic instrumental syllables), and of questions and answers or dialogue which are set to Kannada

(or Lāṭa) or an admixture. It is set to two tālas[35]. Nānyadeva concurs with this description and adds that the song has many verse feet[36]. This agrees with the description of Someśvara III who adds that the dialogue may be in prose or verse and contributes a lovely illustration of his own[37]. Somarājadeva limits his description of śukasārikā to words of dialogue in Kannada or Lāṭa. Pārśvadeva's aphoristic description mentions its components as pada, pāṭa and tāla[38]. Haripāladeva endorses the descriptions of Mataṅga and Someśvara ; he adds that the song is set to any suitable rāga and that its concluding section should be performed to two spans of the tāla[39]. Jagadekamalla concurs with this ; he further prescribes that the pāṭas should be composed at the end (of each caraṇa)[40]. Thus the abovementioned song of Śrīpādarāya should be sung as follows : The dialogue verses of Rukmiṇi should be sung in one single rāga and single tāla, those of Satyabhāmā, in a different contrasting rāga and tāla. The two-lines of the pallavi should be composed respectively in these two rāgas and tālas so as to offer the necessary transition through refrain. Each caraṇa should conclude in a *jati* passage on mṛdaṅga

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35 Mataṅga, op. at. 410–411, pp. 144-145

36 Nānyadeva, Sarasvatī-hṛdayālaṅkārahāra, Ms. in Śrī Varalakshmi Academies of Fine Arts, Mysore, Vol. 2, p.421

37 Someśvara, Sarvajña-, op. cit. 4. 16. 326–329, pp. 36, 37

38 Pārśvadeva, Saṅgītasamayasāra, 4.32, p.26

39 Haripāladeva, op. cit. 5.7. 162

40 Jagadekamalla, op. cit. Ms. in Sri Varalakshmi Academies of Fine Arts, Mysore

or other percussive or a sollukaṭṭu on the voice. I have attempted such reconstruction of this song in part elsewhere[41]. It is not unlikely that the śukasārikā and Śrīpādarāya's above song are inspired by the stage.

The kṛti may now be studied for structure with special reference to Śrīpādarāya since his contribution is crucial to the evolution of this form. It has been indicated above that this form has been logically created by Narahari Tīrtha and the succeeding composers of vyāsakūṭa and dāsakūṭa by interpreting the dhruva element of prabandha dhātu as both body and refrain, thus deriving its main variant structures. In fact, the term 'dhruva' as the dhātu element meaning refrain (pallavi) is found in many collative sources in the *apparatus criticus* of Śrīpādarāya's songs (nos. 15, 20, 28, 34, 36, 37, 39, 44, 52, 58, 59 ; Unique Exemplar : 4, 9). It is significant that these sources hail from northern parts of Karnataka.

Thus the kṛti has a pallavi and caraṇas, corresponding to udgrāha and dhruva. The melāpaka corresponding to anupallavi has played a critical role in the diversification of the kṛti form. In its absence the kṛti is dvidhātuka prabandha, with two aṅgas viz. pada and tāla. When it has anupallavi, the kṛti is tridhātūka ; it has the same aṅgas and may be classifed in the tārāvalī jāti. Some kṛtis came, in course of time to include pāṭa, biruḍa and svara, especially those of Purandaradāsa. The inclusion or omission of anupallavi is quite in conformity with tradition and convention

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41 Sathyanarayana, R., Beru–Meru : Musical feature broadcast from A.I.R., Bangalore on May 18, 1981. This also features a lullaby (no. 50) described above.

that the dhātu elements which could be optionally omitted are melāpaka and ābhoga, in this order of preference. These trends may be clearly distinguished in Śrīpādarāya's kṛti-songs. Thus the anupallavi is unambiguously present in his following songs : nos. 1, 3, 4, 8, 12, 21, 29, 31, 32, 41, 48, 53, 55, 56 ; Variants, no. 2; Ambiguous Signature, no. 6 ; Unique Exemplar : nos. 2, 3, 5, 6, 8, 10, 12–15, 19–22, 26. The anupallavi is unambiguously omitted in the following song nos : 6, 11, 13, 15, 27, 42, 44, 46, 57, 60. Unique Exemplar : 1, 4, 9, 11, 24, 25. The use of anupallavi is sometimes ambiguous ; that is, when it is absent in the vulgate, the pallavi lines are decomposed into pallavi and anupallavi in a section of the collative sources. When pallavi and anupallavi are both present in the vulgate, they are reconstituted or fused into only the pallavi in a section of the critical apparatus. This is noticed in song nos. 5, 9, 10, 17, 19, 22, 23, 24, 26, 35-39, 41, 43, 45, 47, 49-52, 58, 59, 61 ; Ambiguous Signature : 6 . Examples of this include 2 pallavi (p) lines decomposed into 1 p and 1 a (anupallavi) ; 4p = 2p+2a ; 3 p = 1p + 2a ; 7p = 3p+4a[42].

The caraṇas occur always in odd number, there are rare exceptions to this rule in later kṛti composers. In Śrīpādarāya's kṛtis the caraṇa number ranges through 3, 5, 7, 9, 11, 17, 23, and 27 (30). By and large, the caraṇa is made of couplets or quatrains, though caraṇas with 5, 6, 7, 8, 9, 10, 12 and even 16 lines are also occasionally found.

42 Abbreviations used in this and following sections : p-pallavi, a-anupallavi, c-caraṇa; *l*-normal length of line in a song of the composer under consideration; s-short (c.half '*l*'); Vl-very long (c.1.5 *l* or more), Vs-very short (c. 0.25 '*l*' or less); AS-appendix containing songs of Ambiguous Signature; UE-appendix containing songs from Unique Exemplars ; V=Variant Text.

The wide range of quantitative experiments which Śripādarāya has conducted may be summarised thus : the first number indicates the lines per caraṇa and the second, the number of caraṇas in the song. Those in brackets indicate song numbers listed by Dr. Varadaraja Rao[43]. 2-3 (6,33, 37, 56, AS3, UE 24) 2-5 (17, 34, 46, 54, UE 25) 2-7 23, 26); 2-9 (54V); 2-10 (54V) 4-3 (3, 8, 9, 9, 10 etc.); 4-5 (2, 4, 5 11 etc.); 4-7 (21, 51); 4-11 (36), 4-17 (13), 4-23 (50), 4-27/30 or 4-37/40 (20), 5-5 (53), 6-3 (16, 59), 7-3 (35), 8-3 (UE 10, 15), 8-5 (AS 8), 8-9 (39), 8-11 (47), 9-3 (49), 10-3 (UE 2), 12-3 (UE 12), 16-3 (UE-19).

Next, the quantitative relationships p-a-c in terms of number of lines therein may be briefly considered in Śrī pādārāya's kṛti songs. In the notation used here the first, second and third numbers refer to those in pallavi, anu-pallavi and caraṇa respectively (the number of lines in every caraṇa is the same in a given kṛti) while those in brackets refer to the song numbers in the source cited. Thus, 1-0-4 (15), 1-1-2 (54, 56, AS 3), 1-1-4 (1, 3, 4, 8, 48, 52), 1-1-6 (59), 1-2-4 (UE-14), 1-2-5 (53), 1-4-6 (16), 2-0-2 (17, 23, 26, 33, 37, AS 3, 24, 25), 2-0-4 (5, 6, 9, 10, 11, 13, 19, 20, 22, 27, 28, 35, 36, 38, 42, 44, 50, 51, 57, 58, 60), *2-1-4 (32), 2-2-2 (34), 2-2-4 (21, 24, 29, 31, 33, 41, 43, 50, 55, 61),* 2-2-8 (47, AS 6), 3-0-4 (45), 3-0-9 (49), 3-4-7 (35) 4-0-2 (46), 4-0-4 (4), 4-0-8 (39, 47, AS 6). It is seen that the composer has preferred 2-0-4, 2-2-4, 2-0-2, and 1-1-4 combinations in the decreasing order of frequency. It is found that both experimental models and preferred models are taken up by later composers of both vyāsakūṭa and dāsakūṭa such as Vādirāja, Purandaradāsa, Gopāladāsa, Mahipatidāsa, Vijaya-dāsa, Jagannāthadāsa, Prasanna Venkaṭadāsa and others.

One more quantitative analysis of Śrīpādarāya's songs would help in revealing trends in structure; this is in reference

43 Vide footnote no. 1

to syllabic quantity per line in p-a-c. This is expressed in relative rather than absolute values so that form may be related to structure in a general way. For this purpose the notation indicated in footnote 42 is used here ; 'l' is here the length of the line (related to syllabic quantity) which is normal or appropriate to the particular composition and is roughly the mean of the syllabic quantities or lengths of all its lines. Since these are musical compositions, it is assumed that the composer has arrived at 'l' with due consideration to the extent of the tāla āvarta and to the laya (tempo) in which the song is intended to be performed. This does not necessarily reflect the intention of the composer for these songs are not transmitted in the original dhātu to which he had set the song. However, the rāga-tāla ascriptions are traditional, plausible in terms of contemporaneity and are based on chronological seniority of the source materials. In any case, the songs are received in both musical and textual transmissions ; therefore 'l' would have received the two considerations of tāla āvarta and laya at the hands of the performers, if not the original composer. Therefore 'l' and its derived quantitees are not entirely arbitrary in their choice or definition.

Thus, many kṛtis of Śrīpādarāya reveal l-l-l structure (e.g. 1, 3, 4, 5, 6, 13, 17, 21, 26, 27, 34) within fairly narrow limits. However, there are many interesting models which differ from such uniform syllabic distribution. Some of these are : p+a=c (35, 43, UE 20), Vs—O—Vs (UE 14), l-l-Vl (UE 26), s-l-l (31) ; caraṇas of some kṛtis conform to a definite pattern : lsls .... (11, 18, 19, A S6, UE 2, 10, 13, 21), lsll (8, 43, 45, 49, 57, 61, 62, UE 1, 3), lslsllll (12), lslslslsllllllll (19). Such structural models are stablised and others innovated by subsequent composers in Karnataka, Andhra and Tamilnadu by proliferation.

3. ŚRĪPĀDARĀYA : MUSICAL CLIMATE

We shall now proceed to consider briefly the musical environment in which Śrīpādarāya sang and composed.

Śrī Vidyāraṇya founded not only the empire of Karnataka but the empire of Karnataka music as well. He laid the foundations on which Karnataka music began to be built in the 15th century. This is reflected in theory by Kallinātha and in practice by Śrīpādarāya and other musician-composers of the age, who were contemporaries and flourished in the same region,

The 15th cent A.C. was critical in the history of the Vijayanagara empire-that is, South India ; several native and foreign cultural influences and circumstances had confluenced therein : a classical tradition derived from Śārṅgadeva, and Gopālanāyaka, who flourished under the patronage of the Yādava rulers Jaitrasimha, Simhaṇa and Harāpāla ; Śrī Vidyāraṇya ; another stream of music from the Vaiṣṇava saints and savants who broke through the prestigious usages of samskṛta and mārga sangita, led by Śrīpādarāya, Vyāsarāya etc ; the patronage and promotion which their deśī music secured from kings and the people ; the gentle but firm influences of exotic music from the neighbouring Bahmani kingdoms, the distance Mughal empire, Persia, Afghanistan, Portugal etc ; and an Indian music which had developed internal stresses, the dead weight of fossilized and archaic conventions and prescriptions which had grown just ripe for a conceptual and pragmatic change.

There were major changes in three areas of our music at this time : rāga, tāla and prabandha.

A revolutionary, fundamental change in rāga was the replacement of grāma with mela. Madhyamagrāma lost its functional relevance and merged its identity into the ṣaḍjagrāma. Several corollaries followed : dual tonicity

had changed to ṣaḍja exclusively, so that the music now gravitated to, and only to, this lowest note of the scale. All the functions of madhyamagrāma and its paraphernalia were now accommodated in the ṣaḍjagrāma itself. Every melodic structure derived from the former had these characteristics : it invariably commenced on madhyama ; the 3-śruti pañcama served as tritone, and the 4-śruti dhaivata which distinguished it from ṣaḍjagrāma had to be inevitably employed so as to retain its character. This pañcama was further diminished by a śruti – from the 16th to the 15th and served to represent its ma-grama analogue but as a modification of madhyama. Hence it was named prati(nidhi) madhyama. Madhyama now lost its nonomissibility (avirāśitva) and gained modification by expression at the following, not precedent śrutis. Thus it became a 6–śruti interval.

This was but part of an extensive scalic reorganisation. Originally, ga and ni could function as two - or four śruti intervals under the svarasādhāraṇa technique and were proscribed from a 3-śruti value. These were called sādhāraṇa gāndhāra and kaiśiki niṣāda ; thus ṣaḍja and madhyama also could assume three śruti intervals for the first time. Also, consecutive intervals (ni-sa, ga-ma) could each have 3 śrutis ; ri and dha could be modified only by expression at the subsequent śrutis. For the first time, they had 5 - śruti intervals. The grāma system had defined only 3 kinds of intervals viz. of 2, 3 and 4 śrutis. tI became possible now to have intervals of 5 and 6 śrutis also. Indeed, this century was witness to an experiment with 4 śrutis for ri and dha also. Because the ma-grāma became obsolescent, the relationship of sa-ma invariance was transferred to sa-pa in consonance with the character of sa-grāma. Indeed, no part of the scale was left untouched.

Foundations for two revolutionary principles for musical intervals in the scale were laid at this time. These were the principles of representation (pratinidhi tattva) and

alternative denomination. Because intervallic magnitude was liberated from the restriction of a minimum of 2 and a maximum of 4 śrutis and was expanded through a range of 1 to 6 śrutis, overlap became possible ; that is a single expressive śruti position could be occupied by either of a pair of consecutive notes depending on the context. This came to be known as the paryāya tattva. Because of the principle of representation, it became possible for a note to represent its next higher semitonal value. Because the minimum and maximum sizes of the intervals were revised to 1 and 6 śrutis respectively, concepts of consonance and dissonance underwent a drastic change[44].

The principle of svara modification was made uniform viz. displacement from a standard (defined) position (called śuddha) to the first, second, third (or even fourth) śruti. The scale now had seven śuddha and seven vikṛta (modified) notes. Therefore, except antara gāndhāra and kākali niṣāda which were lower by one śruti than their analogues of today, all other note positions were aligned into their present state. Musical intervals came to be reckoned for the first time in relation to the reference pitch:ādhāraśruti. Hence drone instrument - the tambūri - was developed to provide the reference pitch for the entirety of music, the melodic body of which was aligned to a structural homogeneity. The tambūri is mentioned for the first time in its career by Śrīpādarāya in one of his songs (no. 54). It is also mentioned in two inscriptions of the Vijayanagara period[45], and represented in a sculpture[46] belonging to the same period.

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44. Kallinātha, Saṅgītakalānidhi, comm. Śārṅgadeva, op. cit. 2. 159, p.115 ; for detailed discussion *see* Sathyanarayana, R., Karṇāṭaka Saṅgītavāhini, pp. 130-157
45. Epigraphia Carnatica, 8, Sb. 379
46. Saletore, R.N. Vijayanagara Art, p. 237

It is of course, mentioned by many subsequent vaiṣṇava composers such as Vyāsarāya, Vādirāja, Purandaradāsa, Kanakadāsa etc. It may be recalled that Śrīpādarāya is described by Vyāsarāya in his Śrīpādarājāṣṭaka as having been honoured by the Vijayanagara ruler Sāḷuva Narasimha[47].

The tambūri brought with it the structural alignment of the corpus of all rāgas to ṣaḍjagrāma i.e. to the tonicity of ṣaḍja ; thus ṣadja became their graha, aṃśa and nyāsa. This means that even the rāgas originally affiliated to madhyamagrāma now commenced on sa of the middle register ; an interesting relic of this grāma is the tuning of the tambūri to madhyama śruti with ma as reference pitch to accommodate high pitched voices and the performance of some rāgas like punnāgavarāli and maṇirangu[48].

No holograph of the songs of Śrīpādarāya (nor of any of the composers considered here) being available, it is not possible to say to what rāgas and tālas he (or they) had set the songs generally or specifically. However, the melas and their janya rāgas as described by Śrī Vidyāraṇya in his Saṅgītasāra and again described by Govinda Dikṣita[49] must have been in vogue in Śrīpādarāya's time and place. Govinda Dikṣita seems to have preserved Vidyāraṇyamata in its original purity in rāgalakṣaṇa, for he resentfully criticises the views of 'moderners' such as Rāmāmātya. Therefore the following 15 melas and their 50 janya rāgas of Vidyāraṇya are likely to have been employed by Śrīpādarāya for his songs. These are :

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47. Keshavadasa, Beluru-, Karnāṭaka Bhaktavijaya, vol. 1, p.25

48. For a detailed discussion, *see* Sathyanarayana, R., op. cit. pp. 134–157

49. Govinda Dīkṣita, Saṅgitasudhā(nidhi), 2. 413ff. pp.152 ff.

1. *naṭṭa* 2. *gurjarī* 3. saurāṣṭra 4. mecabaulī 5. chāyāgaula 6. guṇḍakriyā 7. sālaganāṭi 8. śuddha-vasanta 9. nādarāmakriyā 10. gaula 11. bauli 12. karṇāṭabangāla 13. lalita 14. malahari 15. pāḍi 16. sāveri 17. revagupti 18 *varāṭi* 19 *śrī* 20. sālagabhairavi 21. ghaṇṭārava 22. velāvali 23. devagāndhāri 24. rītigaula 25. mālavaśri 26. madhyamādi 27. dhanāśi 28. *bhairavi* 29. jayantasenā 30. bhinnaṣaḍjā 31. hindolavasanta 32. hindola 33. bhūpāla 34. *śaṅkarābharaṇa* 35. ārabhi 36. pūrva-gaula 37. nārāyaṇi 38. nārāyaṇadeśākṣi 39. *āhari* 40. ābherī 41. *vasantabhairavi* 42. *sāmanta* 43. kannaḍagaula 44. *kāmbodi* 45. *mukhāri* 46. *śuddharāmakriyā* 47. *kedāra-gaula* 48. nārāyaṇagaula 49. *hejjujji* and 50. *deśākṣi*

In the foregoing a mela is shown in italics. Its janya rāgas follow in roman script. These are discussed in some detail elsewhere[50] and need not be repeated here. Śrī Vidyāraṇya inaugurated the mela in Indian music. This developed into an interesting synonym viz. janaka-janya relationship between the mela and its constituent rāga ; thus there was a conceptual shift from grouping to derivation in the classification of rāgas as indicated by Kallinātha : 'iti janya-janaka-yor - melanabhedo rasādi- viniyoganiyamaś – ceti lakṣya-lakṣaṇayor bahudhā virodhaḥ'[51].

In conclusion, three rāgas occurring in a song (no.50) of Śrīpādarāya may be mentioned viz. kalyāṇi, ānanda--bhairavi and devagāndhāri. The text of this song is collated from two printed and two manuscript sources. The editor acknowledges that he has largely depended on the printed sources since the MSS are incomplete and generally unsatisfactory. He seems to feel that the transmitted text is not reliable. He is right, at least in so for as the names of these three rāgas are concerned. For, they are apocryphal.

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50. Sathyanarayana, R., op. cit. pp. 77–121
51. Kallinatha, op. cit., loc. cit.

Ānandabhairavi is mentioned for the first time by Tulaja in his Saṅgītasārāmṛta (p. 104) in the 18th cent. Kalyāṇi is mentioned for the first time by Puṇḍarika Viṭṭhala in the 16th cent. in Sadrāgacandrodaya (2.2. 70-71), Rāgamañjarī (2. 49-50) as a mela and in Rāgamālā (178) and Nartananirṇaya (3.1.200) as a janya rāga. Devagāndhāra is an ancient rāga. Therefore it is probable that this is a case of apocryphal signature and must be assigned to the late 17th or early 18th cent. A.C. Hence these rāgas need not be discussed here.

Next, we may examine the musical environment in respect of tālas. It has been mentioned above that Śrīpādarāya has used the seven sulādi tālas viz, dhruva, mathya, rūpaka, jhampā, tripuṭa, aṭṭa and eka -exclusively for all of his songs, Three facts may be noticed in this connection. 1) in none of the songs is any tāla specified in respect of its laghujāti. 2) ādi tāla is used as an entity independent of tripuṭa tāla 3) ragaṇa maṭhya and jhombaḍa tālas are not used. Two possibilities may be considered: 1) tālas were assigned by the composer himself 2) they are the products of usage by later performers, received by oralh textual transmission. This second possibility seems more reasonable as much as in the case ofrāga usages for the songs in the matter of specific application. That is, it cannot be asserted that Śrīpadarāya composed a given song in this or that rāga and tāla. But since only sulādi tālas are used without exception in all lines of transmission to the exclusion of every other kind of tāla such as mārga, deśi, saṅkara, miśra, khaṇḍa, marma, bhaṅga, urupu etc, which were undoubtedly in vogue during his days, we must assume his preference of these tālas to all others. He is thus indisputably the pioneer in bringing about the revolutionary change in the tālas of Karnataka music[52].

52. Only two songs of Narahari Tīrtha are available but no sulādis.

Thus it may be inferred that Śrīpādarāya applied the totality of sulādi tālas to the totality of his songs. The absence of laghujāti prescription shows that this concept had not yet operated in the tālas of this time and that each tāla was used with an exclusively the same and only laghujāti e. g. jhampā tāla in miśra laghu, aṭṭa in khaṇḍa laghu, tripuṭa in triśra laghu, and the rest in caturaśra laghu. It is also probable that they were employed, especially in sulādis, in their chāpu forms. Ādi and eka tālas had, in their deśi forms a laghu and a druta for their aṅga respectively. In their sulādi forms however, they have laghu, druta, druta and laghu for their aṅgas respectively. The jhombaḍa tāla had a druta, druta and laghu. It is clear therefore, that the jhombaḍa was transformed to the present āditāla by inversion, and that the jhombaḍa itself was constituted from one āvarta (span) of the deśi āditāla and two āvartas of the deśi ekatāla, and that the deśi āditāla was synonymised with the sulādi ekatāla. Because of its renascence from the deśi to the sulādi fold, āditāla was retained in the beginning as an independent entity. It is only in about the 17–18th cent. when the jāti as a tālaprāṇa matured into universal application that āditāla merged into tripuṭa tāla as a variety. It will be shown presently that the comprehension of the conceptual and empirical totality of tāla through collimation into the daśaprāṇa principle emerged at the very place and time in which Śrīpādarāya lived and worked.

The vyāsakūṭa and dāsakūṭa composers were motivated to ring in drastic changes in the tāla aspect of our music by the utter confusion, duplication, irregularity and anarchy which prevailed in the world of deśi tālas. Their contribution will be discussed in Section (VI). It suffices here to say that the variability of the duration of the laghu and consequently of the guru, pluta

and kākapāda, the impracticably fractional durations which the virāma introduced into the tāla āvarta, fancy, whim or caprice which replaced creative genius in formulation of new tālas etc. led to the existence of a large number of tālas with the same name but different structures, same structures but different names and same structures but different durations etc.[53]

It is interesting that the very first attempt to bring system and science to this melange came from the self-same Muḷabāgalu where Śrīpādarāya lived and composed. This is found in Tāladipikā of Sāḷuva Gopatippendra who was the viceroy of Devarāya II at Muḷabāgalu; his grandfather Sāḷuva Tippa had married Harima, elder sister of Devarāya II. It is under this Devarāya's patronage that Kallinātha wrote his commentary Saṅgītakalānidhi on Śārṅgadeva's Saṅgītaratnākara. Gopatippendra records his awareness of the proliferation of (duplicate) tāla structures (to which he himself contributes as many as 220 !). Gopatippa (which is colloquial deterioration of the samskṛta Gopatiipurahara) introdues the concept of tāla daśaprāṇa for the first known time at the end of the second chapter of Tāladipikā :

kālamārgakriyāṅgāni graho jātiḥ kalā layaḥ
yatiḥ prastārakaś-ceti tālaprāṇā daś-eritāḥ[54]

We shall conclude this section on Śrīpādarāya with a brief study of the state of musical compositions in his time. Indian music had, by the end of the 13th cent. A. C. developed a huge repertoire in number and variety. Some 75 song forms had bred more than 4,200 subvarieties; proliferation had gone wild as in tāla and rāga. The variety in these is quite impressive. It catered to a broad spectrum of taste and requirement.

53. Kallinātha, op. cit. on op. cit. 5. 254-260, pp. 139-142

54. Gopa Tippendra, Tāladipikā, MS. copy in Sri Varalakshmi Academies of Fine Arts, Mysore

Thus there were songs which were delimited by specific restriction in rāga, tāla, chandas, rasa and language (niryukta) and those which were so unrestricted (aniryukta), but simply retained the traditional or conventional character in words (mātu) and music (dhātu). There were very short songs such as dvipathaka, dvipadi, tripadi and harṣavardhana; also lengthy ones like rāgakadamba, elā. Songs set to tāla, songs without tāla, songs set to tāla but containing gamakālapti passages; songs sung only to prosodial structures without tāla; songs set to a single rāga and single tāla, songs set to a garland of rāgas but to a single tāla; songs set to a single rāga but to a garland of tālas; songs in both rāgamālikā and tālamālikā, songs in a series of prosodial forms (vṛttamālikā) set a single rāga; songs in parallel but connected garlands of rāga, tāla and vṛtta (rāga-tāla-vṛttamālikā)etc. were sung in our music. In fact, Kallinātha records the instance of a rāgakadamba variety called āmreḍita which was composed by Gopālanāyaka (in the 13th century) which featured 64 caraṇas (stanzas) each of which was performed in a different rāga and a different tāla and a different vṛtta.[55]

Time-honored or 'classical' compositions such as the śuddha sūḍas (e. g. the elā, ḍheṅkī or karaṇa)were performed in a music recital; metrical forms like tripadi and ṣaṭpadī were also featured. The musical repertoire included songs meant for special occasions and festivals e. g. the spring festival, holi etc., and didactic songs which exhorted the listeners to detachment and spiritual quest e. g. carcari; songs for rituals, celebrations and ceremonies such as for wedding, or victory when dhavala-varieties were in demand; songs to suit special occasions for particular religious faiths : e. g. maṅgala and maṅgalācāra. Folk song forms such as ovi, danti, ḍhollari, lolli, each segment of which concluded with a refrain of the namesake word were available. There were songs to accompany daily chores like

55. Kallinātha, op. cit. on op. cit. 4. 255. p. 305

corn-pounding, grinding or threshing, for narrating heroic exploits, pastoral pastime etc; also songs to stimulate valour in battles (rāhaḍi, vitaśri), laudation of great achievements (kīrtidhavaḷa). There were songs in prose without prosody or rhyme (gadya), songs without segmentation; songs with many segments (bhramara), songs with onomatopoeic instrumental syllables (pañcabhaṅgi); songs in which a literary/poetic theme, descriptive theme or a narrative (story) theme was predominant.[56]

These and other songs were composed in samskṛta, kannaḍa, telugu, tamil, Eḷa etc. Also a special language called bhāṇḍira with its own autonomy of grammar and vocabulary was developed for music compositions. This is an apabhramśa form of samskṛta and employs nonsensic syllables such as tuma, kuma, aya, iya, tiya, vōyi, reaṁva etc. Bhāṇḍira songs of Someśvara III Viṭhalāmātya Lakṣmīnārāyaṇa, Vyāsarāya, Purandaradāsa, Veṅkaṭamakhin, Mudduveṅkaṭamakhin, Paiḍāla Gurumūrti Śāstri and others are preserved even today.

It is a sad mystery that this huge wealth, gathered over several centuries disappeared almost unaccountably in just about three hundred years. There is an inexplicable chasm in the history of our music between oral and textual transmissions in which the old submerged and the new emerged. None of the musical treatises composed after the 14th cent. – with the notable exceptions of Puṇḍarika Viṭṭhala's Nartananirṇaya and Bhāvabhaṭṭa's Anūpa Saṅgītaratnākara and Annamācārya's Saṅkīrtana lakṣaṇam – describes even a single song form which held sway on the concert platform or in popular usage of the times, such as the kṛti, sulādi, vṛttanāma, ugābhoga, pada, jāvali, varṇa, tillāna, aṣṭapadi, daru and many forms which were employed in the classical

56. Puṇḍarīka Viṭṭhala, Nartana-nirṇaya, 3. 2. 54–329; also see, Sathyanarayana, R., comm. in Puṇḍarīkamālā, p. 418

or folk theatre from about the 15th to the 19th cent. A.C. The chapter on rāga in Tulaja's Saṅgītasārāmṛta where illustrative passages from numerous contemporary musical forms is a happy exception; but its chapter on prabandha is strangely barren of such material!

It is in this context that a study of the song types composed by the vyāsakūṭa-dāsakūṭa savants should be taken up. Mention is already made of the possible derivation of the kṛti form and vṛttanāma by Śrīpādarāya. The nascent state of these forms is indicated by the diverse trends and directions as well as them elastable condition revealed by them in Srīpādarāya's compositions. The emergence of the sulidi and ugābhoga as two distinct entities from the sālagasūḍa prabandha is discusesd by me elsewhere.[57] Since the very first available sulādis and ugābhogas are of Śrīpādarāya; he must have pioneered this change.

Such splitting was but the culmination of disintegrating stresses which were building up within the sālagasūḍa to a climax in the 15th cent. This is reflected in the writings of Kallinātha.[58] The very first and structurally the most massive and elaborate of the sālaga sūḍa viz. the dhruva prabandha reveals these symptoms in the 14th-15th centuries. According to Rāgārṇava [59] it had evolved into uttama, madhyama and kaniṣṭha varieties with 6, 5 and 4 component lines respectively. Uttama was obtained by adding another line to the ābhoga in the standard dhruva prabandha (which had 3 lines

57. Sathyanarayana, R., Sulādis and Ugābhogas of Karnāṭaka Music, pp. 68-74

58. Kallinātha, op. cit. on op. cit. 4, 314–316, pp. 336–340

59. ?, Rāgārṇava, extr. Śārṅgadhara, Śārṅgadhara paddhati, 1966–1975, pp. 293 - 294 et seq.

of udgraha, the third line also functioning as dhruva dhātu; and two lines of ābhoga) so that it now had three lines of udgrāha and three of ābhoga. Its udgrāha was also altered by inserting a gamakalapti into its third (dhruva) line. The last line of the uttama dhruva (or the third ābhoga line) contained the composer's signature and was sung in a higher key and in gamakālapti. The madhyama dhruvaka conformed to the standard dhruva: its 5 lines were divided into 3 – udgrāha and 2–ābhoga lines, but the final line contained the composer's signature and was sung in a higher key. The kaniṣṭha had only 2 – instead of 3 – lines in udgrāha as also in ābhoga. The second and fourth lines were sung in a slightly higher key and the latter incorporated the composer's signature. Prescription of syllabic content (varṇaniyama) was rendered more elastic to mean word content (padaniyama) if there could be no conformity to the former. Even when varṇa niyama had to be rigidly followed, it was delimited only to the first two lines. The importance of the dhruva prabandha is brought out by Śārṅgadhara who says that a gita (i. e. sālagasūḍa song) without dhruvaka is like knowledge without wisdom, contemplation without harmony with the soul, gift without sincerity. Similarly, Sudh kalaśa likens such a gita to a lake without water. [60]

Kallinātha delineates vividly the fluid state of the sālagaūḍa. Varṇaniyama was no longer followed in any of the sixteen dhruva varieties; the order of udgrāha etc. was arbitrarily changed; tālas applied to them were drawn from heterogeneous sources; therefore even though many of them were shown under different names, they had the same temporal and rhythmic structure. The sālagasūḍas no longer conformed to prescriptions of akṣara, tāla, rasa and dhātu elements etc. Therefore they had begun to lose their

60. Sudhākalaśa, Saṅgītopaniṣat-sāroddhāra, 1. 51, p 9

tructural and formal identity. Such violation of prescriptive suthority had extended from the dhruva to maṇṭha and other songs of the sālagasūḍa class. Kallinātha defends their nominal and formal retention by arguing that they might have lost the power to bestow indirect or unseen-fruits (adṛṣṭaphala) such as auspiciousness, affluence, longevity etc. because of such nonconformity; they may have even lost their distinctive identity as musical forms; but hey still retain their most important, directly perceptible fruit viz. popular appeal.

The sālagasūḍa underwent three major changes during it transformation into the sulādi: the first was thematic. Unti now they could be composed on practically any subject ranging from kāma to mokṣa; but from the 15th cent. onwards they were written to express love of God or to exhort he common man to higher social, moral or culturasl values. The second change was in the tālas; the sālagasūḍa prabandhas employed only deśi tālas, whereas the sulādis employed only the seven sulādi tālas viz. dhruva, maṭhya, rūpaka, etc. This transition occurred in three phases: i) selection of simple and short deśi tāla structures and their fixation in aṅga with respect to number, order and type of accent in the tāla-āvarta: preference was given to such a tāla or tālas if they were already used in the corresponding sālaga sūḍa prabandha. Such tāla, after due processing if any, was named after the prabandha itself; hence it acquired the name sulādi tāla. ii) rendering these tālas unambiguous, comprehensive and adequate by giving them a form in which all rhythmic requirements of current and potential music (or dance) practice could be accommodated. Two opposite qualities had to be conferred on them: enough rigidity to give them identity and stability; and enough elasticity to accommodate additions and subtractions necessitated by changes in aesthetic requirements and conventions of present and future generations. iii) the development

of a single, uniform scheme by which these tālas could be applied, coordinated, stabili ed, and propagated in contemporary musical practice. These phases as well as the methodological principles will bediscussed in section (V). The third change was formal in which plurality was transformed into a single, continuous, coherent form. This was made possible by providing the three basic unities–unity in theme, unity in mood and unity in musical i. e. melodic and rhythmic structure. This was done by prescribing a sequence suited to the particular requirements of the song and a rhythmic contiguity during transition which ensured cohe.ence and cont'nuity. In other words, seven different p abandhas were now strung together as stanzas of a single song. This was accomplished by offering them a recurrent melodic pattern: in other words, a rigidly prescribed form which had the strength and potentiality of generating a tradition. This last seems to have been strictly safeguarded in vaiṣṇava monasteries till comparatively recent times but owing to sociocultural changes now sweeping through our society, it is unfortunately becoming extinct.

The sulādi had grown strong, proliferated and stabilised to such an extent that in the 16th century, two futher changes were introduced in its form; enlargement and athetisation. Athetisation was carried out in respect of an appendage of other associated prabandhas such as kanda and vṛtta which the sālaga sūda had inherited; enlargement by the addition of two more prabandhas viz. yati and jhumari in the form of stanzas; in the 17th cent. they were changed to jhompaṭa and ragaṇa maṭhya; yati was retained as a concluding appendage under the name 'jati' [61]

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61. For details, see Sathyanarayana, R., op. cit. pp- 21–26

A fourth change was nominal. In the 16th-17th cent, the sulādis were separated from the generality of song and was given the special distinguishing name 'gita' as contrasted with prabandha, The sulādi was so important and integral a part of karnataka music that they formed one of the four supporting pillars viz. caturdaṇḍī. I have discussed elsewhere how the term gita underwent another-and final-change in connotation in our music.[62]

It remains to mention that the three sulādis of Śrīpādarāya employ only the seven sulādi tālas: of these the first (no. 2)falls beyond the classificatory scheme proposed by me elsewhere,[63] the second (no, 7) in class IV and the third (no. 30) into I b roughly. The name sulādī or gita does not appeal to have been used by him for this composition, though in the next hundred years the term gīta is definitely associated with this form by Rāmāmātya,[64] while Purandasadāsa has unambiguously used the name sulādi at the same time[65] and by Prasanna Veṅkaṭadāsa in the 17th cent. contempoarily with Veṅkaṭamakhin.[67]

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62. idhem. Karnāṭaka Saṅgīta-vāhini, pp. 271-277; idhem. Karnāṭakadalli Kalegaḷu: Saṅgita, pt. I, pp. 114
63. idhem. Sulādis and Ugābhogas of Karnāṭaka Music, pp. 36-39
64. Rāmāmātya, Svaramelakalānidhi. 5. 6. p. 29
65. Purandaradāsa, Kṛti : Vāsudevana nāmāvaḷiya klṛptiyanu in Purandara Sāhitya Darśana, vol, I, p. 119
66. Prasanna Veṅkaṭadāsa' Kṛti : Tande Purandara dasara smarisuve, in ibid, vol. ii, no. 6, p. 78
67. Veṅkaṭamakhin, Caturdaṇḍi prakaśikā; 3. 111

IV VYĀSARĀYA : MUSICIAN AND COMPOSER

Śrī Vidyāraṇya laid the foundations of Karnatak music; Vyāsarāya came some 250 years later and helped build its edfice. He was a genius of many parts; he was an austere ascetic amid the pomp and pageantry of Kṛṣṇadeva rāya's royal court; he served the cause the dvaita faith in both ways: he addressed dialectical scholarly works for the polemic; he propagated the simple tenets of the faith among the laeity through melodious short songs in their own colloquial language; he transcended frequently the confines of his own philosophical and religious outlook and taught enduring human values.

Vyāsarāya spearheaded a true renaissance in music. He was a sturdy bridge between elitist (classical) music and the people's music. Some songs of art music such as the Śrīvardhana prabandha are available in manuscript sources; a few panegyric songs composed by Veṅkaṭa mantri (son of Bhaṇḍāru Lakṣmīnārāyaṇa) and others describing Vyāsarāya as abhinavabharata muni, saṅgītāgama, a veritable Tumburu, Nārada and Dattila in music etc. are preserved in old manuscripts.[68] Early in the 18th cent. Tulaja praises him as a renowned saṅgītavidyāsampradāya pravartaka, (renowned promoter of the ancient tradition of musical learning) 'vidyāsiṃhāsanādhyakṣaḥ (sovereign of the throne of vidyā [nagari ?], kalpanā caturānana (veritable fourfaced creator-god Brahmā in musical composition) and illustrates Vyāsarāya's song

biginning with words 'jayakarnāṭadhāra' for the ancient Śrīvardhana prabandha in the rāga nāṭi. He refers to Vyāsarāya as 'vyāsapācāryo eva asmat-pūrvācāryo' 'tjiviśrutaḥ' i.e. a very famous precedent authority in music.[69] Thus he is described by both contemporary composers and a later musicologist as being both an authority and composer of prabandhas of traditional, elitist music. The suffix '-appa' indicates that he was fondly and respectfully referred to Vyāsappa-ācārya ; this is in agreement with similar popular usage of his times e.g. Rāmappa (for Rāmāmātya), Kallappa (for Kallinātha); (both of whom were also 'abhinava bharata muni'-s), Kanakappa (Kanakanāyaka), Sinappa nāyaka, Varadappa nāyaka, Veṅkaṭappa nāyaka (Veṅkaṭādri), Acyutappa (Acyutarāja), Timmappa (Timmarasa) etc. etc.

Vyāsarāya witnessed, and contributed to, the acme of music in the Vijayanagara empire. Devarāya II, Acyutarāya Kṛṣṇadevarāya and Veṅkaṭādri nāyaka etc. of Vijayanagara were themselves highly proficient musicians, musicologists, and patrons. Under their patronage flourished and wrote such brilliant musicologist - composers like Rāmāmātya, Viṭṭhalāmātya, Bhaṇḍāru Lakṣmīnārāyaṇa, Puṇḍarika Viṭṭhala was another great musicologist of this time. Tāḷḷapākam Annamācārya was a prolific composer from Andhra ; so also Nijaguṇa Śivayogi from Karnataka. Vyāsarāya attracted to himself such brilliant disciples as Purandaradāsa, Vādirāja and Kanakadāsa who stabilised and expanded Karnataka music through their prolific compositions. He founded two schools for promotion of dvaita philosophy and literature-the vyāsakūṭa and dāsakūṭa.

Perhaps the most enduring contribution of Vyāsarāya is the development of music for the people, instead of music

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69. Tulaja, Saṅgitasārāmṛta, 12, p. 158

for the kings or the elite, through his own songs and the songs of his disciples. So, this contribution of his will be examined here in some detail. This study suffers from the lack of critically edited source materials–and as is common with early composers, lack of mātu or dhātu in holograph.

Some 110 songs of Vyāsarāya are analysed in this study; they are obtained from three sources: Keśavadāsa (K) Hanumantha Rao (H) and Kāvyapremi (Kp)[70], the last has yielded 85 kṛtis (pada), 7 sulādis and 10 ugābhogas; the first offers a vṛttanāma, the second, 12 sulādis, some of which occur in the last also, with some significant musical variants.[71] The kṛti (pada) format includes gopi-gītas which later came to be called jāvalis (nos. 50-2, 86, 88, 89, 91, 95-1), veṇugītas (92, 93, 95-2, 98) and one Uddhava-gīta which is part of a bhramaragīta complex (102). Both format and theme are inspirations from and follow-ups of the analogues from Śrīpādarāya. It is quite probable that Vyāsarāya has composed other songs which may be classified in the bhramaragīta complex corresponding to those of Śrīpādarāya (nos. 7, 13, 16, 32, 39, 43) and will come to light when more of his songs are discovered, because it is in the 15th–16th cent. that the cult of Kṛṣṇa-bhakti reached its zenith in both North and South India; Vyāsarāya was undoubtedly its leader in South India in the 16th cent. The treatment of the kṛti (pada) form by the *yatitraya* viz. Śrīpādarāya (S), Vyāsarāya (Vr) and Vādirāja (Vd) will be studied for growth and trends through a comparative, quantitative and structural analysis in a following section.

It is convenient to take up a similar study of the sulādis composed by the above ascetic triad here. Each sulādi of

70. Keshavadasa, Beluru-, op.cit., Hanumantha Rao, Gorābāḷa—Haridāsara pada—suḷādigaḷu; Kavyapremi, Vyāsarāyara Hāḍugaḷu.

71. References to songs in this source (Kp) are to page numbers.

the respective composer is indicated in brackets by its serial number occurring in the respective source. Variant names for rāga and tāla offered by the respective *apparatus criticus* are shown in brackets. Each tāla-name is abbreviated into its initial letter.[72] Rāgas and tālas supplied conjecturally are shown by asterisk.

Rāgas ascribed to these sulādis may now be examined. Three sulādis of S are known : nāṭi (pantuvarāli) (2) bhairavi*·*73 (7) and sārañga (30). G and Kp have together offered thirteen sulādis of Vr in which ragas are ascribed to only six : nāṭi (1, 10, 12), bhūpāli (9), pantuvarāli (11) and sārañga (13). Ten sulādis of Vd are noticed.[74] Of these one (UE 91) has no specific rāga ascription. Rāgas used for the others are nīlimbari (bhairavi) (6), pantuvarāli (UE4, 30), varāli (UE 126) and sāveri (UE2 -5). Rāga is conjecturally supplied [75] four sulādis of Vd : māyāmālava gaula* (32, 151) mohana* (UE 127) and pahaḍi* (ES 5). The antiquity (earliest mention) and evolution of these rāgas are described by me elsewhere: nāṭi (naṭṭ(?) c 5th cent.,[76] bhairavi c.10th-11th cent.,[77] bhūpāli c.15th cent.[78] sārañga 16th cent.,[79]

72. Dhruva-d, maṭhya-m, rūpaka-r, jhampā-j, tripuṭa-t, aṭṭa-a, eka-e, ādi-A, jati-y
73. conjecturally supplied by the present writer.
74. From Nāgaratna, T.N. (ed.), Śrī Vādirajara Kṛtigaḷu
75. By Vijayaraghavan, B.S., ibid. pp. xxxxvi-xxxxvii
76. Sathyanarayana, R., Karnāṭaka Sangīta Vāhinī, pp. 207-209
77. ibid. pp.91-92
78. idhem. Viṇālakṣaṇa-vimarśe, p.177
79. ibid. pp. 221-236

pantuvarāli 17th cent.,[80] nīlāmbari c.1700.,[81] varāli (varāṭī) c. 5th cent,[82] sāveri (sāvarī) 11–12th cent[83]. The name māyāmālava gouda occurs for the first time in the 18th cent.[84] Both name and form evolved from mālavagauḍa which Śārṅgadeva equates with turuṣkagauḍa.[85] (13th cent) ; the latter is described by Jagadekamalla, c. 1150[86]. Mohana occurs for the first time in the late 17th or early 18th cent.[87] while pahaḍi (pāḍi) occurs in the 15th–16th cent.[88] for the first time.

Vijayaraghavan's conjectural supply of tāla names is anachronistic ; in any event, since no holograph of the dhātu or mātu of any of these composers is available, it has to be concluded that all the above rāgas, notwithstanding the great antiquity of some and the comparatively recent origin of some, were used by performers rather than by the original composers and therefore represent a living, popular tradition.

The sequences of talas occurring in the above sulādis may now be examined:

S 2) dmt(r)r(j)ajatey
7) dmtra(d)j(r)e(j)j(r)e(A)
30) d(r)mr(t)ae(A)y

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80. idhem. Karnāṭaka Saṅgītavāhini, p.306
81. idhem, Vīṇālakṣaṇa-Vimarśe, pp. 153-154
82. Mataṅga, op. cit., p.129
83. Sathyanarayana, R., Viṇālaksaṇa - Vimarśe, pp. 313–321
84. ibid. pp. 151-152
85. Śārṅgadeva, op. cit. 6.769, p. 383
86. Jagadekamalla, op.cit. loc. cit.
87. Sathyanarayana, R., Viṇālakṣaṇa-Vimarśe, pp. 182–184
88. idhem. Karnāṭaka Saṅgitavāhini, p8.4

Vr 1)[89] dmrjjtaey
2) dmrjtaey
3) dmraey
4) dmrjey
5) dmtaetry
6) dmrtaAey
7) dmrjtaey
8) dmt(j)a(t)ey
9) dmrtey
10) dmtaey
11) dmtaAy
12) dmrjtaAy
13) dmtaAy

Vd (6) d(j)m(a)t(d,j)rj(t)A(a,e,t)e(A)a(t)A(j)r (a,e,m)y
32) dmdjratey
151) dmrjtaey

UE 4) dmtrjraaAy

UE 30) dmrjtaaAy

UE 91) dmr*(jA)*taA*ey

UE 126) dmtjtaAy

UE 127) (dmtjrae)*y

ES 5) (dm)*tajtae

UE 2-5) dmrtjaAy

Since the number of sulādis available is small, the validity or generality of inferences which may be drawn from them would not be high. Bearing this in mind, a few observations may be made. Occurrence of variant tālas indicates that the composer's original prescription or assignment or sequence was not always followed by performers; i.e. the niryukta character of the sulādi was eroded.

89. Numbers correspond to those in G.

This is reflected in Kallinātha's comment as mentioned above.[90] This supports further his statement that the word-text of the sulādi no longer conformed to rules prescribed in respect of number of syllables or words per line, as seen in the variable application of tālas to the same stanza. Some collative sources indeed do not contain tāla names for one or more stanzas in the same sulādis. Thus it is not possible to unequivocally determine the original tāla ascription for these sulādis by the composer. However, there is a general and rough compatibility in the relative line-lengths i.e. syllabic quantity of the stanzas and the corresponding tāla-āvarta in most of these sulādis.

The sulādi emerged from sālaga sūḍa prabandha which was prescribed in respect of sequence of its components. It retained this sequence by and large during its transition in the 15th-16th cent: This is reflected in Vr (1, 2, 7, 12), Vd (151). The order is maintained more or less even if one or more tālas do not occur in the song e.g. S (30), Vr (3, 4, 6, 8, 9, 10, 11, 13), Vd (UE 30). As indicated above, prescriptional authority had begun to erode and new trends were beginning to emerge. One such trend was some liberty taken in the sequence e.g. S (2, 7), Vd (32, UE 4, UE 126). Theoretical texts are silent as to whether each constituent prabandha among the sālagasūḍas should be necessarily used and if used, only once in a single sulādi. No examples of sālaga sūḍa prabandhas are now available; hence it is not possible to resolve this silence in terms of contemporary musical practice. It is clear however, that when the sālaga sūḍas transited into the sulādi, the composers of the latter assumed the liberty to omit one or more of the constituent prabandhas and to repeat one or more of them; as a corollary, this omission or repetition applied to the

90. Vide footnote no. 58

corresponding tālas. Instances of such omission are found in S (30). Vr (3, 4, 8, 9, 10, 11, 12, 13), Vd (UE 126). Examples of repetition are S (2,7), Vd (6, 32, UE 126, Es–5). There are two interesting cases of successive repetition : Vd (UE 4, UE 30). It is further interesting that repetition is restricted to 't' as in S(2), Vr (5), Vd (UE 126), 'a' Vd (UE 4, UE 30), and 'A' (Vd 6). Successive repetition may be discounted as they are esthetically poor and since they occur in unique exemplars. Other repetitions are fairly distant in a single song and may be esthetically tolerated.

The next observation refers to the use of āditāla (A). This tāla was derived as an inversion of jhompaṭa tāla which was constituted from druta, druta and laghu. This existed as a deśi tāla viz. dvitiya. When the laghu jāti concept was uniformly applied to the sulādi tālas, this merged into caturaśrajāti tripuṭa tāla. Its name i.e. 'ādi' tāla was ratiocinated in two ways : it could be considered as formed from the name sake deśi tāla to which two ekatāla units were added ; also, it was employed as the first tāla to which the beginner was introduced in the abhyāsagāna in Karnataka music. Again, the jhompaṭa tāla probably derived its name from the namesake, parent śuddha sūḍa prabandha which was prescribed to be sung to one of six tālas : gārugi, dvitiya, tṛtiya, niḥsāru, pratimaṇṭha and ekatāla according to Someśvara[91] and to one of the following ten tālas according to Śārṅgadeva[92] niḥsaru, kuḍukka, tripuṭa, pratimaṇṭha, dvitīya, gārugi, rāsa, yatilagna, aḍḍatālī, eka. The jhompaṭa(–ḍa) prabandha was known after the name of the respective tāla. Of these, dvitīya jhompaṭa and a variety of maṭhya called ragaṇa–maṭhya were admitted into the sulādi complex so that the

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91. Someśvara, Sarvajña–, op. cit. 4. 16. 537–538, p.80

92. Śārṅgadeva, op. cit. 4. 166, 167. p.260

prabandhas as well as tālas were nine in the sulādis.[93] It is noteworthy that the sulādis of the haridāsas are conspicuous by the absence of jhompaṭa tāla and that āditāla is used instead. (A few manuscript sources reveal the use of ragaṇa maṭhya tāla also). Thus 'A' is used doubtfully in S, but increasingly in Vr and Vd. This reflects an important change which was occurring in the times viz. introduction of the laghujāti concept and reorganisation of tāla structures. It may also be noted that 'A' occurs almost always terminally (or occasionally penultimately) and replaces 'e'. This is probably because the āvarta span of the ekatāla is too short and has no distinguishing rhythmic (or 'beat') personality of its own.

93. Veṅkaṭamakhin, op. cit. 3. 111-113

V TĀLA REORGANISATION

It is now opportune to examine the contribution of haridāsas in general and of the yatitraya in particular to the revolution in tāla which swept over Karnataka music at this time. These changes were profound and farreaching. Hindustani music, influenced by Persian music, employed the tabla as the tāla expounding instrument through the concept of ṭhekā which enunciated the organisation of the āvarta in terms of accentuation. This became a differentiating and enduring feature of Hindustani music. It is characteristic of Karnataka music that it rang in all the transformations strictly within the limits of tradition and thus retained historical continuity.

That classical Indian music had the same, uniform, single tāla system before the 14th cent. may be inferred from music and dance treatises of the period. Tāla may be defined as a temporal device which performs the following functions: it measures out saṅgīta i.e. singing, instrumentation and dancing in time; it quantitatively determines and fixes these agglutinative arts in terms of duration of their elemental events: thus it is a time matrix for them; it provides unity of performance through simultaneity i.e. several performers may execute the same event at the same moment; each event may be exactly located against a continuously fluent temporal background through continuity; thus tāla resolves the linearity of time into these two dimensions. The measuring unit is a spirally recurrent (āvarta) constant span of time, the quantity of which–neither too long nor too short–is determined by aesthetic and technical exigencies: the span is divided into 'organs' (avayava, aṅga) by constantly placed accents or beats

(ghāta or pāta); because of its continuity, the tāla measures and fixes not only an event, but also silences or pauses in music and dance; it bestows spatiotemperal unity on the fluent corpus of melody and on the fluent corpus of formal kinematics in dancing, it also provides a temporal foil to the song or dance through a constantly and uniformly recurring rhythmic background against which a predetermined or *ex tempore* cross-rhythmic theme, inherent in music or dance or independent, may be compared or contrasted; it confers convergence, direction and stability on the intrinsic and extrinsic rhythmic content of song or dance.

Tālas were classified as mārga or deśī in ancient Indian music. The former were five viz. caccatpuṭa, cācapuṭa, udghaṭṭa, ṣaṭpitāputra and sampakveṣṭāka; these were regarded as the archetypes of all other tālas – collectively called deśi-which were derived or generated from them. The mārga tālas were constituted only from three aṅgas viz. laghu, guru and pluta which were inspired from, and corresponded to their prosodial, namesake analogues. The deśī tālas had three more besides these viz. virāma, druta and niḥśabda (=kākapāda or haṁsapāda). Of these, druta was defined with a duration of half that of the laghu and laghu of five short syllables. Guru, pluta and niḥśabda had double, triple and quadruple durations of the laghu respectively. The deśī tālas were formed by various permutations and combinatious as well as different numbers of these. By dividing each unitary duration of the āvarta (pādabhāga) into three, four and five parts, techniques of triple (tryaśra), quadruple (caturaśra) and quintuple (khaṇḍa) times became possible. The quantity of the tāla span (āvarta) could be expanded or contracted through the prāṇas (vital aspects) kāla, kalā and mārga. The constituent organs (aṅga) of the tāla were marked by sounded (saśabda) and silent (niḥśabda) manual acts (kriyā). The

commencing position of the melody line in the tāla-āvarta was marked by graha. The overall pace of the tāla, determined by the quantity or mātrā of each unit (pādabhāga) of the tāla was defined as laya. The temporal pattern emerging from the inherent distribution of the aṅgas was defined as yati. The scheme of tabulating all possible permutations of angas to yield together the same total time span of a given tāla-āvarta or an aṅga thereof was known as prastāra. Laghu, which determined the durations of the guru and pluta, was rigidly assigned a duration of five short syllables in mārga tālas; the number of deśi tālas was not fixed; indeed, they numbered several hundreds in the haridāsa-age in Karnataka music and were still proliferating. Laghu still determined the quantity of the āvarta because guru, pluta and niḥśabda were defined relative to it, but its quantity was variable; there were three kinds of laghus with durations of four, five and six syllables respectively in practice in deśī tālas. The virāma was defined with half the duration of the aṅga preceding it; therefore its quantity was also relative and often, was of inconvenient fractions.

This then, is briefly the conceptual and empirical material which the mādhva saints inherited from their musical forebears. The endless permutative possibilities and extensive practice had yielded a huge crop of deśī tālas; paradoxically these very reasons for their prolificity also tolled the knell of their dissipation. For, excessive proliferation and excessive usage led to excessive permissiveness and consequently to insecurity, slackness, anarchy and disorganisation in tāla. The yatitraya and their haridāsa disciples guided our music with vision, wisdom and brilliance in these critical times and conferred on it direction and destination in practice ; musicologists of Karnataka and from Karnataka stabilised and authenticated it in theory. Their main contributions may be briefly listed here.

1. They replaced hundreds of deśi tālas obtaining wide usage with only nine or ten tālas. In this, their genius lies in the fact that the latter were not of their own creation, but were derived from an earlier parallel tradition; they constructed necessary theoretical parameters, refined them with adequate methodology and established them with revised names and revised forms. They used three sources for this purpose : i. The revised forms or names were not unknown to practice or theory ; even as long ago as in the 12th cent. Haripāladeva[94] mentions them. That these were well known in Karnataka is proved from references to them by the Kannaḍa poets Aggaḷa,[95] Pālkurikḷi Somanātha,[96] Candraśekhara,[97] Bāhubali[98] etc. ii. Folk music and metrical structures had already contained time measures such as ragaṇa maṭhya, kuru (= turupu = are) jhampe, tivuḍe etc. The haridāsas refined them theoretically and brought them into the fold of art music. iii. These tālas were already prescribed for sālagasūḍa prabandhas from early times. The haridāsas transformed these tālas into sulādi tālas and the prabandhas into sulādis. For this purpose they adopted the tālas which were then already in wide usage viz. pratimaṭhya, baddhāpaṇa = aḍḍa = tripuṭa, yatilagna, jhampā, dvitīya = turaṅga, kuḍukkā = prati = varṇayati and eka = ādi and adapted them with minor changes; these were established in different names and slightly different forms. It should be noted that in order to achieve this, sometimes both name and form had to be exchanged.

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94. Haripāladeva, op. cit. 5.184-200
95. Aggaḷa, Candraprabha-purāṇam, 15. 52, 72
96. Somanātha, Pālkuriki-, Paṇḍitārādhya Caritramu, Parvata-prakaraṇamu, pp.446,447,449
97. Candraśekhara, Pampāsthāna-varṇanam, 74, p.27
98. Bāhubali, Nāgakumāracaritam, 22.98

2. Further changes were introduced in the concept of deśi, and in the aṅga, technique and method of tāla. Many tālas such as vijaya, darpaṇa, caccari were called deśi but were never associated with folk music; they were deśī only to the extent that they were different from caccatpuṭa etc, just as all musical material which we now regard as classical was defined as deśī by Mataṅga. But the tāla complex erected by the haridāsas was truly deśī in origin; the haridāsas not only endowed them with a 'classical' status but stabilised them to the exclusion of all other tālas which had come down in use over hundreds of years in art music. This was indeed a significant contribution.

Musicians and musicologists of the haridāsa-age athetised guru, pluta and niḥśabda from contemporary tāla practice and retained only druta and laghu. Guru and pluta commenced on a single sounded beat and their relatively longer durations had to be executed without the prop of intermediate kriyā-s; kākapāda indeed, had to sustain the duration of four laghus through only niḥśabda kriyās. These were neither useful to, nor compatible with ordinary contemparary melodic usage. The guru however, was at once completely cut off but was retained at first for sometime in nāṭya daṇḍī dhruvatāla. Since they adopted, adapted or retained only such tālas in which no aṅga was longer in duration than the laghu, they lent themselves readily to universal, popular use.

3. It is at this time that the laghu was revised and reorganised. Its variable value of the durations of four, five or six short syllables in deśi tāla practice was fixed at the constant value of four syllables uniformly in all tālas. This provided a natural rhythmic base of quadruple movement so that the entire corpus of melody gained uniformity, convergence and balance. This standard value has remained in usage even today.

4. Before the standardisation of the laghu, musical practice in respect of tāla was rampant with confusion and inconsistency. Even from merely theoretical descriptions, it could be seen that the tālas jhaṇṭuka, aḍḍa, and vaikunda (a variety of niḥsāru) all had the same structure viz. two drutas and two laghus; similarly, darpaṇa-madana-makaranda, niḥsāru-haṃsalīlā-hamsa, jayaśrī--kamala, udīkṣaṇa-saundara - sagaṇa maṇṭha, ḍheṅkī-varṇamaṇṭha, karuṇa-amara, tribhaṅgi-satilīla, krīḍā-nanda, śaṅkha-prati, maṅgalābharaṇa-pratimaṭṭha, kāntā-rati, kalāpa-vicāra, tṛtīya -- antarakrīḍā, varṇabhinna -- rājamṛgāṅka, abhaṅga--utsava, vijaya-dvitīya etc. revealed only a nominal, but no structural difference. Differences in them were in terms of relative durations because the laghu and hence the other aṅgas had different sizes. When the mārga tālas became obsolescent, their laghu of five syllables also disappeared. With this also disappeared the arbitrariness of the laghu-size in deśi tālas. Hence the quantitative differences between the above tālas disappeared, leaving only norminal differences. In such a state of confusion and inconsistency, the practical exponents, led by the haridāsas obviated such tālas and hence their ambiguity and inconsistency, and in their place established a simple, comprehensive, compact and logical tāla system.

5. The standardisation of laghu led to the standardisation of druta also. Defined with half the duration of laghu, use of druta led to very complex values for the tāla āvarta which were impracticable in actual musical practice; with the standardisation of laghu into four syllables, this difficulty was removed ; further, the druta was defined with a duration of two short syllables as an independent aṅga in its own right. The excessiveness of the number of laghus and drutas in deśī tālas was now avoided, limiting each of them to a minimum of one and maximum of three. Thus the āvarta value became viable, neither too long nor too short.

6. In the early days the position and scope of the virāma were indefinite and ambiguous. All ancient authorities have described the virāma but have not offered it the status of a separate tāla-aṅga; by and large, it was regarded as of the form of pause occurring ofter the kriyā of a given aṅga. It lacked ghāta or silent manual acts such as āvāpa and had no independent existence. It could be suffixed to every aṅga and assumed, as indicated above, half the duration of the latter. Therefore both the aṅgas and the āvarta could assume alternative values ; thus with the same set of aṅgas, the āvarta could take various values by adding the required number of virāmas ; also it was possible to resolve similar or same tāla structures into different entities by adding an adequate number of virāmas arbitrarily or by design at appropriate positions. Thus when suffixed to druta, laghu, guru, pluta and niḥśabda, it assumed 0.25, 0.5, 1, 1.5 and 2 times the value of the laghu respectively ; when the laghu came to be standardised into a value of four short syllables (akṣara) and thus equated with the mātrā, these values were 1, 2, 4, 6, and 8 akṣaras respectively.

Even though tālas were endowed with variety, variability in duration and differentiability, these very reasons resulted in uncontrolled proliferation of tāla structures because of whimsically or capriciously designed order and number of aṅgas; thus the virāma became a curse instead of a boon ; many an impracticable tāla was created through or only because of, permutative possibilities. Some effort was also made at this time to elevate the virāma into an aṅga.

The brilliant acumen displayed by the haridāsas and other musicians of this age in this context is admirable : when the laghu is standardised with a value of four syllables, druta-virāma assumes a duration of one syllable. This was now given an independent status and named 'aṇu (anu-)druta' ; when it thus became an aṅga, it was

performed with the saśabda kriyā of a ghāta. This automatically obviated its use as an appendix to guru, pluta and niḥśabda in deśī-tālas ; for if the virāma were retained, the āvartas of tālas such as dvitīya and tṛtīya would involve complex, residual time fractions, thus rendering their performance both complicated, imprecise and unbalanced, ending up with a viṣama yati. Therefore its use was necessarily limited to druta and laghu. In fact, the notion of tripuṭa tāla arose from such considerations : its structure was inaugurated as druta-virāma, druta, druta. When the virāma was transformed into anudruta, the beats (ghāta) now had syllabic durations of 3, 1, 2, 2-since the laghu was prescribed with a value of four short syllables. Jhampā tāla also commenced its career with the structure druta-virāma, laghu, druta, druta, anudruta, laghu. But when tālas had to commence with a laghu by conventional rule (exception : rūpaka tāla), the initial drutavirāma of tripuṭa tāla was naturally transformed into a laghu of a duration of three short syllables. This was facilitated with the application of the laghujāti concept to tālas. Similarly, jhampā tāla was transformed into laghu, anudruta and druta. An unwritten rule that a tāla should not commence with an anudruta appears to emerge from this age. In any case, the exemplar deśi tālas which were adapted as sulādi tālas started from a laghu with the above two exceptions ; these two instances show that the drutavirāma was transformed by decomposition into anudruta and druta. However the virāma was used in the deśi tālas, the manner in which the anudruta was performed in the sulādi tālas had no alternative. For when as an appendage with a value of one half of the precedent aṅga, the value of the triśra, khaṇḍa, miśra and saṅkīrṇa laghus with the virāma would have been 4.5, 7.5, 10.5 and 13.5 short syllables. This would have rendered inoperative the basic principle that the duration of a single syllable is unit or irreducible minimum of time in the kriyā, aṅga or āvarta of a tāla. Nor could it

be retained as a suffix of the caturaśra-jāti laghu; for, in that case it would become a duplication of the triśrajāti laghu in dvikalā or have a value of six short syllables which had just then been scrapped in deśi tālas. The anudruta successfully circumvented these problems and entered the jhampā tāla in an unequivocal way. Thus the anudruta which was born ambiguously during Simhabhūpāla's times, became a definite, independent entity in the Tālakalābdhi of Acyutarāya due to the experimentation it received from the Vaiṣṇava saint singers of Karnataka.

7. When the anudruta, druta and laghu were so un-ambiguously determined, tripuṭa tāla was left with a laghu of three syllables even though the laghu was standardised with four syllables. The haridāsas now proceeded to extend the concept of laghu. They continued to regard the laghu as determining the nature and structure of the tāla. An earlier form of the laghu which had six syllables duration and was called tryaśra was now diminished to half size and retained as triśra laghu. Durations of 4, 5, 7 and 9 syllables were now enunciated for the laghu which was called caturaśra, khaṇḍa, miśra and saṅkīrṇa respectively. These were regarded not as independent entities but as compre-hended in the concept of the laghu and hence as kinds (jāti) of laghu. Thus the purpose and scope of the laghu were now extended to cover the functions, though not the quantities of the guru and pluta. The laghujāti is first enunciated by Acyutarāya in the 16th cent.

At first, the laghu was employed triśra jāti only in the tripuṭa tāla, in the caturaśra jāti only in dhruva, maṭhya, rūpaka and eka tālas, in the khaṇḍa jāti only in aṭṭatāla, leaving the saṅkīrṇa jāti without application. Owing to such specific associations, each laghu jāti became integrated into the definition of the respective tāla, for almost two hundred years, till the end of the 1 th cent. The only reason for this is that the Vaiṣṇava saint singers employed three tālas with the above specific laghu-jātis in sulādis and other

songs. Thus tripuṭa tāla came to be synonymous with a triśra jāti laghu, jhampā tāla with a miśra jāti laghu, aṭṭa. tāla with a khaṇḍa jāti laghu, and dhruva-maṭhya-rūpaka-eka tālas with caturaśra jāti laghu. In other words, triśra-jāti tripuṭa tāla for example, was a distinct, independent tāla, uniquely but not generally defined, not a variety of tripuṭa tāla.

In course of time, this concept was extended: laghu was conceived of as genus and its jāti as species; laghu was general; its jāti was particular. Thus the laghu could assume any or all the jātis in all the tālas, since anudruta and druta could not be processed. Similarly, the laghujāti, prefixed to the tāla name, became quantitatively descriptive whereas the tāla name, till now quantitatively descriptive became only qualitatively descriptive. But it did not gain much ground with the Music Trinity or their Schools, for their compositions assume the above restrictive synonymisation, on the lines laid down by the haridāsas. Tālas with all the laghujātis are found only in svarajati, varṇa and pallavi-only in demonstration of scholarship or sophistry. These forms emerged in our music only some 250 years ego.

8. Yet another feat performed by the haridāsas in the construction of the sulādis may be noticed. This is in respect of jhompaṭa tāla to which reference has already been made. It remained an independent entity till the 15th-16th cent, for tripuṭa tāla was applied in its caturaśra jāti laghu and was synonymised with āditāla only comparatively recently in the history of Karnataka music, probably not earlier than the 18th cent. Therefore the collative sources which give āditāla for the sulādis which are discussed here should be dated from this period.

9. A consequence of regarding each tāla as a distinct, independent entity possessing an invariable affinity for a specific laghujāti may be noticed here The haridāsas reconstructed and stablished these tālas for the purpose of

setting their several thousands of songs to them. These songs were not composed solely for their aesthetic beauty; rather, they were intended primarily as attractive, popular vehicles of the social religious, spiritual, ethical and other values enshrined in their word-content. Their objective-and achievement-lay in the dissemination of these values among the common man without making demands on him for special training, taste or equipment in art music. Such propagation had to proceed at the level of the common householder with his unlearned womenfolk and children. Therefore the quantum of music required for this purpose was just enough for the laeity to sing for themselves in attractive and popular tunes and rhythms, simple, colloquial direct words enshrining the essence of veda, upaniṣat, purāṇa, itihāsa; smṛti, dharmaśāstra, nītiśāstra and other traditional lore. In short, tālas had to applied to songs in which the words were of prime importance and the melody was secondary. If these words were set in prosodial structures, they would have missed the song-format and universal usage. Therefore factors such as loose prosody (if any), variable syllabic quantity per song-line, approximate rhyming, non-conformity to syllabic phrasing (gaṇavinyāsa) etc. became virtues instead of defects. Therefore many of their songs were, in all probability, yathākṣara prabandhas originally (i.e. songs in which musical duration closely approximated to syllabic duration). So, tālas in expansive, slow tempo-or extended mātrā quantities,-even middle tempo-became irrelevent for such songs: close contiguity of the constituent elements of pattern is an important criterion for the ready intelligibility or discernment of the pattern. Therefore, the haridāsas contracted the pādabhāga duration (i.e. duration between any two succesive 'counts' of the tāla and adapted the tāla structure to druta-laya; the tālakriyās which accordingly were fast, were reduced only to the initial beats (ghāta). Such a sounded beat is called 'chāpu'. Such tālas were then called

chāpu tālas. Such abbreviated forms of the tāla have survived even now as rūpaka chāpu, khaṇḍa chāpu and miśra chāpu. It suffices to observe here that the niḥśabda kriyās have completely disappeared from them and that though originally designed for fast tempo, they serve the madhya and vilamba layas also in contemporary musical practice.

10. One more contribution of the haridāsas to the sulādi tāla system may be mentioned here in conclusion. Some among the ten vital aspects of the tāla (tāladaśa prāṇa) had outlived their usefulness and grown overcomplex. The haridāsas athetised mārga, yati and prastāra; they limited the scope, but focussed the function, of kriyā. Kāla prāṇa perhaps did not exist *per se* before their time, or if it did, it was nebulous. The haridāsas gave it a new dimension in the sense of progressively doubling relative speeds. e.g. first speed, second speed, third speed etc. Similarly, they obviated the technique of expanding/magnifying the āvarta span (e.g. dvikalā, catuṣkalā etc.) progressively in doubling quantity (kalā prāṇa) and strengthened instead the laya prāṇa. Tryaśra, caturaśra etc. in ancient Indian tāla system connoted equal divison of the pādabhāga into 3, 4 etc. equal parts so as to yield distinct gaits. Indeed tālas were classified as tryaśra or caturaśra. With the passing of deśī tālas, this important kinematic technique was transplanted into the sulādi tālas by the haridāsas. Thus they transferred the concept from the tāla to its unit viz. tāla-bhāga. In modern parlance 3, 4, 5, 7 or 9 equal divisions of the pādabhāga and kinematic events occurring in such patterns are called triśra, caturaśra, khaṇḍa, miśra and saṅkīrṇa gati or naḍai in music or dance. In other words, the jāti concept was extended from the laghu to its unit viz. the pādabhāga. Naḍai has become both important and integral to Karnataka music and to various forms of classical and folk dances. Such naḍais or gatis may be observed in whole stanzas of sulādis.

Let us return to the study of Vyāsarāya and examine his two remaining musical forms : vṛttanāma and gadya. His vṛttanāma, beginning with the words 'kēḷayya enna māta pārthane' is extracted by Keshavadasa[99] in chāputāla and in a tune which he identifies with that of a song 'pālisu paṇḍharipurirāyā' which must have been popular some 50 years ago but which is now lost. It consists of a one-line pallavi and nine units of vṛtta-nāma in which a vṛtta is followed by a nāma. These are called śloka and pada by him respectively, though elsewhere[100] he designates them as vṛtta and nāma. Each śloka and each pada has four lines. The ślokas do not rhyme and possess variable syllabic extent,[101] and have no discernible metrical pattern. However, there seems to be a caesura ofter the 5th syllable in most lines. The pada (nāma) stanzas also have variable extent and no discernible moraic pattern per line. There is some internal rhyming. The stanza line is roughly double that of the śloka. The composer's signature occurs in the final line of the final pada. The theme is the content of Bhagavadgītā, delineated in a simple, direct literary style. The song takes on an antiphonal character, being dialogues between Dhṛtarāṣṭra-Sañjaya and Arjuna-Kṛṣṇa.

A similar song of Purandaradāsa may be noticed here.[102]

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99. Keshavadasa, Beluru-, op. cit. p.107
100. idhem. Śrī Haridāsa Sāhitya, pp. 272-276
101. 13-13-14-13; 13-12-14-13; 12-11-11-13; 12-12-13-12; 14-13-12-11; 12-13-12-13; 13-13-13-15; 12-13-12-13; 13-13-13-12
102. Purandaradāsa, Purandara Sāhitya Darśana (ed.) Ramachandra Rao, S.K., vol.2, no. 142, pp.312-319

This is closely affined to the vṛttanāma, from which it differs in three ways : i. Its ślokas are in samskṛta. ii. The ślokas are probably borrowed.[103] iii. The padas are free translations of the respective ślokas.

This song commences with a samskṛta śloka 'nābhimūle sthitam padmam'. It is called 'hṛdayakamala-mānasapūja' with some aptness and 'bhagavadgītāsāra' with little justification. Its theme is the description of the nāḍīcakras and their presiding deities in the yoga body. It teaches practice (sādhanā) for liberation (mukti). The song consists of 17 sections, in which each contains a number of metrical lines in samskṛta, followed by its translation or paraphrase in Kannaḍa. The śloka is not designated with rāga ; the translation is always in the form of a song (pada) for which rāga and tāla are given. The song lines invariably rhyme on the second syllable. The ślokas were sung, if at all, in the same rāga in which the translating stanza was rendered. The ślokas are all in the anuṣṭubh metre, except in the second section, which is in indravajra metre. Following is the analysis of the song.

	śloka		pada		
unit	no	lines	lines	rāga	tāla
1	1,2	2+3	2*+3	sāveri	jhampe
2	3,4	4	4	,,	,,
3	5,6	,,	,,	,,	,,
4	7,8	,,	8	kalyāni	chāpu
5	9	2	4	,,	aṭṭa
6	10,11	2+3	,,	bhairavi	chāpu
7	12,13,14	2+2+3	,,	,,	,,
8	15,16	2+4	,,	,,	,,
9	17,18,19	6	,,	sāveri	eka
10	20,21	4	,,	,,	,,

103. Ramachandra Rao, S.K., op. cit. note on p.315

11	22,23	,,	8	,,	,,
12	24	2	4	,,	,,
13	25	3	,,	,,	,,
14	26,27	4	,,	pantuvarāli	chāpu
15	28,29	,,	,,	,,	,,
16	30,31	,,	,,	,,	,,
17	32,33	,,	8	,,	,,

The first two lines of pada in section (I) marked with an asterisk above and commencing with the words 'hṛdaya-kamaladaṣṭadaḷa' (hence the name of the song) are indicated as pallavi, presumably to be sung as refrain at the end of each pada. This segment does not fulfil the normal semantic, textual function as in a normal song because it is continuous in theme with the remaining three lines of the same section and does not naturally dovetail in meaning at the end of each pada. Presumably, the ślokas were sung without refrain. A possibility is that the ślokas were not sung at all, so that the song consisted of 17 stanzas following a pallavi, and that the ślokas were a transmissional interpolation wherein the scribe indicated the original texts of which the padas were translations. In this case the song has no affinity with vṛttanāma.

It is useful to study three other available vṛttanāmas at this point.

The first is by Purandaradāsa. It begins with the words 'śrī kṛṣṇarāyana tōrise mātanāḍise' and is set to rāga āhiri and tāla eka.[104] It consists of a one - line pallavi and five units of vṛtta-nāma, each vṛtta and nāma being in four

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104. This song is available in two sources: Ramachandra Rao, S.K. (ed.), op. cit. vol.4, no.16, pp. 68--69 (R) ; Rama Rao, Subodha-, Śrī Purandaradāsara Kṛtigaḷu, pts.1-2, no. 379, p.246 (S) ; S does not give the tāla.

lines.[105] The syllabic quantity of the vṛtta-lines is variable[106] and no metrical pattern is discernible. The pada-line is also variable in syllabic quantity and somewhat shorter than the vṛtta-line. The word theme is vipralambha śṛṅgāra, being an expression of the pangs of separation of a gopi for Kṛṣṇa; she pleads with a friend-dūti to bring the latter who has left her because of a lovers' tiff. The whole vṛttanāma may be construed as a jāvaḷi. The literary style is simple and adequate. The composer's signature occurs in the first line of the final pada.

The second is by Gopāladāsa, extracted by Keshava-dāsa.[107] The word 'pada' occurs in the place of rāga, which is not given. The song is given in aṭṭa tāla. Its beginning words are : 'rakṣisu veṅkaṭagirirāja'. It has a one - line pallavi followed by eight units of vṛtta-nāma. The vṛttas are set in śārdūlavikrīḍita, sometimes the terminal short syllable serving as guru. The lines in nāma-stanzas are approximately equal in syllabic content. The word theme is praise of and supplication to Viṣṇu. Both vṛtta and nāma reveal second syllable- and internal rhyming. The literary style is simple but involves the frequent use of samskṛta words. The vṛtta-line is subdivided into two portions and the nāma-line into three portions, for purposes of musical setting and rhyming. The composer's signature occurs in the last line of the last pada.

The third example is from Jagannātha dāsa, beginning with the words 'pālisō panḍharipurarāya pavanakāya'.[108] It is given in the rāga kānaḍa and tāla rūpaka. It begins with

105. S gives the vṛttas in couplets in terminally rhyming sections.
106. 12-12-12-14 ; 12-12-13-12 ; 12-12-13-13; 12-14-14-13; 12-13-13-14
107. Vide footnote no. 100
108. Venugopala dāsa, T.K. (ed.) Śrī Jagannātha dāsaru, *inter alia*

a one-line (or two – line ?) pallavi, followed by nine units, each consisting of a vṛtta (called śloka by the editor) followed by a nāma (called pada by the editor). The vṛtta approximates to mālinī under atiśakvari. The pada-lines are approximately mutually equal and roughly 1.5 times the vṛtta-line in syllabic quantity. Both vṛtta and nāma stanzas have four lines each. The theme consists of a praise of and supplication to Pāṇḍuraṅga Viṭṭhala of Paṇḍharapura. Hence it is also called Pāṇḍuraṅgāṣṭaka or Pāṇḍuraṅga Pārijāta. The literary style is scholarly, with rhyming in the second syllable both in vṛtta and nāma and occasional terminal rhyming in the ślokas. The composer's signature occurs in the penultimate and final lines in the last pada.

Therefore, the vṛttanāma may be summarised as a musical form consisting a brief pallavi and a number of vṛtta-nāma units (the number is left unprescribed). It has no anupallavi. Each stanza of the vṛtta and nāma has four lines. The name vṛtta (or śloka) is only occasionally appropriate and is set to a metre. It may also consist of free-verse lines of comparable and slightly variable syllabic content ; in this case, the name vṛtta or śloka has to be liberally interpreted as anibaddha i.e. not set to tala or metre. The pada-lines are also mutually comparable but generally longer than the vṛtta lines. The entire composition is performed in a single rāga ; only the padas are set to (the same) tāla. It is probable that the vṛttas were sung to different dhātus in the same rāga while the padas were performed to the same recurrent dhātu. The literary style is generally simple and direct. The theme may be metaphysical, stuti, supplication or śṛṅgāra. The composer's signature invariably occurs in the final pada.

Before concluding this study of vṛttanāma, two notes may be offered : the first is that the śuddhasūḍa prabandha ḍheṅkī has a variety called vṛttamālā which has further subvarieties called varṇikā, gaṇikā and mātrikā. Each of

these three may be further divided into samālaṅkaraṇa, viṣamālaṅkṛti and citrālaṅkṛti. Thus there are nine types of vṛttamālā ḍhenkī. They are formed from various metrical structures.[109] This may have been one of the sources which inspired the genesis of vṛttanāma; to combine a song consisting of many caraṇas with a song consisting of many vṛttas with alternation would be a natural inclination towards innovation. Secondly yamaka, a kind of śabdālaṅkāra has many subvarieties including one called vṛttamālā.[110] This is irrelevant to the vṛttanāma.

Another musical form of Vyāsarāya which merits examination is a song which has been designated here 'gadya' for want of a better description. This is given by Kp.[111] It begins with the words 'marugu molle mallige' and consists of a description of Lord Kṛṣṇa of Uḍupi in detail from foot to head and is a valuable treasure-house of the names of ornaments in vogue in Karnataka of the 15th - 16th cent. It is given with rāga regupti and tāla aṭṭa. Alternatively, bhairavi and tin tāl of hindustāni music are also given. The word-or line structure gives the impression of free verse. However, certain features of the composition, or their absence argues against the form being a gadya prabandha. Thus it has 59 lines, averaging some 13.5 syllables per line. The shortest line bears 11 syllables (no. 22, p. 68) while the longest (no. 23, p. 68) has 16 syllables, the others ocsillate between 13 to 15 syllables. If this is a yathākṣara prabandha, the ascription of aṭṭa tāla may be justified, though the caesura in the lines do not generally correspond to the tāla-aṅga. If the services

109. Śārṅgadeva, op. cit. 4. 145-152; cf. Sathyanarayana, R., (ed. tr. comm.), Puṇḍarikamālā, foot note no. 76; Puṇḍarīka Viṭṭhala, Nartananirṇaya, 3.2.83-90, p. 419.

110. Bharatamuni, Nāṭyaśāstram, 16. 59-86.

111. Kāvyapremi, op. cit. pp. 60-69.

mentioned in the song are performed in the early hours of the morning, the ascription of the rāga regupti is also justified because it is traditionally sung as udayarāga.

The song is not segmented. This has contributed to the impression that it may be a form of gadya prabandha. However, none of the features described for this form in textual tradition[112] is found in it. For instance, it has no correspondence at all with other examples of gadya or its cūrṇikā variety available in Karnataka music or bharatanāṭya. Its lines possess approximately equal syllabic extent. It is not a string of names (*vide infra*). It reveals unmistakable grouping in terms of rhyming, which is invariably on the second syllable. On the basis of rhyming, the 59 lines may be grouped into 17 segments containing 4, 2, 4, 4, 2, 4, 4*, 6*, 2, 4*, 2, 4,* 2, 4, 5, 4 and 2 lines respectively. Those marked with an asterisk carry one line which does not rhyme. The song contains the composer's signature in the penultimate line, but does not carry the name of the prabandha as required in theory.

In this context, a gadya prabandha of Purandaradāsa may be offered in comparison.[113] No rāga or tāla is ascribed to this song; it is not segmented. It is a string of 180 names of Viṣṇu, such that His divine qualities, incarnations, holy places of His divine presence, His grace protecting the devotees etc. are interwoven with the names. Such a composition is also called nāmāvalī. The names are in vocative case and the song ends in words of obeisance : 'namō namaḥ'. This also does not conform to requirements in the theory e.g. name of the prabandha, the initial occurrence of praṇava, the provision for solfa passages etc.

112. e.g. cf. Sathyanarayana, R., (ed. tr. comm.) Puṇḍarīkamālā, pp. 427–432 on Puṇḍarika Viṭṭhala, op. cit. 3. 2. 112–124.

113. Ramachandra Rao, S. K., op. cit. vol. 2, no. 76, pp. 202–203.

However, it fully corresponds to the type of song called cūrṇikā, a variety of gadya prabandha, which is generally ung in the rāga ārabhi such that the final syllables of musically expendent phrases carry brief *ex tempore* passages of ālāpana of the rāga, a form which is performed uniquely in the Mysore School of Bharatnāṭya at the beginning of the recital. However, because of significant departures from norms and theory, it cannot be definitely stated whether the composition of Vyāsarāya under discussion is a gadya at all. It is quite possible that Vyāsarāya may have pioneered a new musical form or has innovated the traditional gadya prabandha.

VII VĀDIRĀJA : MUSICIAN AND COMPOSER

The coffers of Karnataka music overflowed in the 16th cent. with the compositions of Vādirāja, Purandaradāsa and Kanakadāsa in number and variety. Our music attained to great heights and range during this period. Several exotic and indigenous tributaries joined to swell its flow in several directions and lands.

Śrī Vādirāja (*nee* Varāha) (1480–1600 A.C.) was born at Hūvinakere near Kumbhāsi, Kundapur taluk in Dakshina Kannada. His mother was Sarasvatī and father, Rāmācārya. Even before birth, he was promised as disciple and heir to Vāgīśatīrtha of the Svādi (*vulg.* Sode) Mutt, one of the 8 mutts of Udupi founded by Madhvacārya. Vāgīśatīrtha was the 19th monk who headed this Mutt, descended in the line of Viṣṇutīrtha, younger brother of Madhvācārya. Young Varāha was initiated into saṁnyāsa order in his 8th year with the āśrama-nāma 'Vādirāja'. He received his education from Vidyānidhitīrtha, Vyāsarāya, Vijayīndra and possibly Vāgīśatīrtha also. He travelled all over India in an endeavour to propagate the dvaita school of philosophy, yet retaining a catholicity of outlook. He has authored many scholarly works in samskṛta expounding, supporting, defending or explicating the philosophy-school of dualism. Some 313 songs are available under his signature, including 291 kṛtis 10 sulādis and 12ugābhogas.At least 170 of these are unambiguously his; 5 occur under ambiguous signature, 138 in unique exemplars. He has also composed unique and long songs viz. bhramaragīta, guṇḍakriya, vaikuṇṭha varṇane, svapnagadya, lakṣmīśobhāne, nārada-koravañji; his tattva-suvvāli is yet to be traced.

VII (a) : RĀGA AND TĀLA

Before analysing Vādirāja's songs for formal or structural characteristics, it is pertinent to make a few observations

on the rāga and tāla ascriptions since these songs themselves are derived from rich, widely distributed and chronologically heterogeneous collative sources. Altogether 86 rāgas are eclectically ascribed for the 313 songs mentioned above in the *apparatus criticus*. Personal opinion or taste rather than historical validity has been the criterion in the choice of rāga in some cases. The rāgas found in the various collative sources largely reflect the time and place of their origin and are therefore excellent indicators of the same. If historical validity i.e. the probability of the rāga being chosen by the composer himself because of its popularity during his time, is admitted as a criterion in the choice of the rāga, many now found in the collative sources or chosen by Vijayaraghavan become improbable. For example, the following 18 found in MSS of Vādirāja's songs are only recent borrowals into Karnataka music : kāpi, kānaḍā, j(h)añjūṭi, tilaṅg, darbār, deś, dvijāvanti, dhanāsarī, pīlu, bāgeśrī, bṛndāvana sāraṅg, behāg, bhimpalās, māravi, yaman, śahānā, hindūstāni kāpi and huseni. The following three are names of melakartas which emerged in the 18th century : kharaharapriya, cakravāka and simhendramadhyama. The following 33 are of late (much later than Vādirāja) or recent origin : amṛtavāhini, aṭhāṇa, asāvēri, ābheri, ānandabhairavi, ārabhi, kannaḍa kāmbodi, kalyāṇa vasanta, kalyāṇi, gumbha (= gumma) kāmbodi, gauḷipantu, telugu kāmbodi, navarōju, nilāmbari, pūrvi/pūravi kalyāṇi, pantuvarāli, bilahari, begaḍe, maṇirangu, māyāmālavagauḷa, mukhāri, mohana, mohana kalyāṇi, mañji, yadukula (yarakla) = kāmbodi, rītigauḷa, vasantabhairavi, śuddhasāveri, sāma, suruṭi, hamsadhvani and hamsānandi.

These are, clearly, the rāgas in which Vādirāja's songs were performed and transmitted over the last five centuries, but not originally composed. The rāgas in which they were probably composed are those which are described in the musical treatises of the time in Karnāṭaka scuh as

Rāmāmātya's Svaramelakalānidhi, Puṇḍarīka Viṭṭhala's Sadrāgacandrodaya, and Lakṣmīnārāyaṇa's Saṅgītasūryodaya. This anamoly between performed music and originally composed music extends to all the haridāsas (including the yatitraya) in particular and other saint singers (such as Nijaguṇa Śivayogi, Tāḷḷapākam Annamayya, Bhadrācala Rāmadāsa and others) in general. This situation may be traced to the following: neither these composers, schools of their disciples, listners, nor performers regarded the songs as dhātupradhāna and hence most songs were left without a fixed notation: these songs were sung by a very large number of persons who regarded them as mātupradhāna and who were, by and large, not trained in 'classical' music. The 16th cent. witnessed a political–and therefore social and religious-upheaval in the South, as a consequence of which many cultural values and modes became dormant.

The anamoly between performance tradition and probably originally composed music is serious, with respect to rāgas ascribed by Vijayarāghavan because such rāgas preferred by him to those found in traditional MSS sources, are of recent emergence in Karnataka music. In the following examples, his preferences are shown first, followed by the rāgas given in the critical apparatus, with the song number given in brackets : cakravāka-kāmbodi (56), rītigauḷa - nāṭi (62), bilahari-kāmbodi (68), amṛtavāhini-nādanāmakriyā (97), nīlāmbari–ānandabhairavi (102), des for deśiya, deśya, meaning hindūstāni rāgā, 106), ānandabhairavi and bhairavi (114), ābheri–ānandabhairavi (134), kalyāṇavasanta - mukhāri (140), des (148), huseni (152), jañjhūṭi - śaṅkarābharaṇa (155), kharaharapriya–regupti (AS 3), kedāra (UE 7), yadukulakāmbodi (UE 14), double ascription of śrīrāga-varāli (UE 16), bāgeśri (ES 13), tilaṅg (UE 2-5), bhimpalās (UE 2-7). If it is conceded that historical validity is not attempted in the selection of rāgas, the choice is reduced to personal equation and therefore not open to a critique.

The tālas found ascribed to the songs in the various sources do not present a serious anamoly *in toto*, for only the sulādi tālas are exclusively used. Of these, only are-jhampe and pañcaghāta merit some observations. The former, also called kuru-jhampe, is extensively (e.g. 56, 61, 65, 68, 89, 90, 91, 92, 113, 119, 126, 131, 132, 140, 147, 148, UE 45, 60, 106, 116, 128, UE 2–4, 6). It is a folk rhythm structure of a duration of ten short syllables in which the accent (or ghāta) occurs on the first, third and eighth. It is found frequently employed in jakkiṇi darus in Tamilnadu, yakṣagānas of Andhra and Karnataka. In the latter, jhampā tāla occurs in mainly three forms viz. nidhāna jhampe and tvarita (turupu or duḍaku) jhampe and kuru-jhampe. Pañcaghāta (UE 2-50, 117, 120) is also called pañcagati and pañcāgati through phonetic degeneration. It is known as pañjāri in the kathakali in Kerala. It is khaṇḍa jāti maṭhya tāla played with five accents. Its full name is pañcaghātamaṭhya. The maṭhya tāla may have been frequently used in the songs of the haridasas, in both its regular and ragaṇaforms, notwithstanding that the manuscript sources do not specilfy the latter. The ragaṇa maṭhya may have been employed in its triśra, caturaśra and khaṇḍa forms in sulādis which promote the rhythmic sense of triple, quadruple and quintuple movements. The ragaṇa maṭhya offers a facile, uniform, prosodial construction. The foregoing observations admit the inference that Vādirāja's songs received wide experimentation in terms of folk musical materials. The use of dhavaḷa (AS 4) and udayarāga (59, 137) tunes may be mentioned in this connection.

VII (b) : FORMAL ANALYSIS

Vādirāja has composed both unsegmented and segmented songs. Under the former may be mentioned prose passages (in opera), ugābhogas, svapnagadya etc. The latter include such forms as the kṛti, sulādi, guṇḍakriya etc. The segmented form in the kṛti includes a pallavi,

(often) anupallavi and caraṇas (stanzas): there are also many segmented songs without a refrain at all : i.e. without pallavi or anupallavi; the sulādi is segmented, unrefrained, but unlike the latter, are tālamalikā songs. Besides these, Vādirāja has also composed musico-prosodial structures like the tripadi, ṣaṭpadi etc. The longer songs of Vādirāja such as bhramaragita, nārada koravañji, koluhāḍu, vaikuṇṭha varṇane, svapnagadya, lakṣmī śobhāne, guṇḍakriya, tattvasuvvāli will be taken up separately together for a brief, synoptic study later.

Among the unsegmented compositions of Vādirāja there are 12 ugābhogas (2, 3, 45, 64, 75, 87, 88, 136, UE 88, 119, 123 (ES 1). None of these carries a rāga ascription. This is a feature of the ugābhoga. The composer appears to offer here to the performer the choice of his own rāga. This is true nearly of all ugābhogas and the majority of sulādis. These ugābhogas have variable number of lines (4 to 11) with variable syllabic quantity. One ugābhoga (64) may be specially noted here. It has 24 lines and has a regular syllabic pattern : lsls....It is doubtful whether this is an ugābhoga at all in view of such length and pattern. Also, it is set to the rāga nāṭi and tāla jhampā in some of its sources.[114]

Among the segmented songs, Vādirāja's sulādis have been examined above. The format of the kṛti has, by thematic difference, given rise to several musical forms such as jāvaḷi (11, 52, 55, 90, 133, 138, 152, UE 1, 14, 15, 49, 54, 61, 79, 84, 99, 101, 120, 129, ES 3, 9, 13), and antiphonal (śukasārikā) songs (41, UE, 15, 79, AS 5). It should be clearly understood that the name and the form jāvaḷi were not known at this time but appear in about the 17th cent. But the theme and its musical treatment were known from at least the times of Śrīpādarāya. Besides these,

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114. There is a school of musical practice which sings ugābhogas in specific rāga and tāla. *Vide* Keshavadasa, Beluru-, Śrī Haridāsa Sāhitya, pp. 68-69.

Vādirāja has composed a few traditional (sampradāya) songs which are sung by womenfolk on ritual, festive, or ceremonial occasions which have overtones of religious or spiritual practices, being dedicated to God. Such instances are : ārati (waving of light before deity), lāli (lullaby), uruṭaṇe (play of rolling a coconut or a ball made of flowers between bride and groom in a playful mood during a conventional wedding cermony in Karnataka), maṅgaḷa (benediction) sung to the ten incarnations Viṣṇu (10), ārati (115), uruṭaṇe (129), anna prāśana (ceremony of the first feeding of an infant with 'anna', one of the 16 saṁskāras prescribed for the brāhmaṇa by the Veda) (UE 2), ārogaṇe (food dedicated to God) (100, UE 8, 9), daily ritual upacāras and worship of Lord Kṛṣṇa of Uḍupi (UE 20), awakening the Lord from His slumbers early in the morning (uppavaḍa) (UE 21, 22), uyyāle (play on the swing) (UE 31), lāli (lullaby e.g. UE 113, 114).

Song forms inaugurated by Śrīpādarāya and sustained by Vyāsarāya, Purandaradāsa and others in the context of Kṛṣṇa-bhakti in Kannada are continued by Vādirāja e.g. bhramaragita (1, UE 2, 49 etc.) veṇugita (70, 134), Several songs are also available which unequivocally draw inspiration from folk themes and may be regarded as Vādirāja's contribution to classical music from folk music: 67 (lullaby : jō jō), 74 (dimmisāle, prob. from holi festival), 135 (śaraṇu) 143, 144 (suvvi), UE 26 (each line ending 'myā'),[115] UE 38, 48 (kōlāṭa), UE 113 (lāli) ES 7 (gubbiyāḷō).

Several songs with a single word recurring at the end of each line, couplet or stanza serving as refrain or preface to the refrain are composed by Vādirāja within the kṛti format : 25, 67, 108, 135, UE 18, 45, 46, 74, 75, 83, 118, ES 6, 10 etc. Such songs of the haridāsa were favourites of the brāhmaṇa

115. Kanakadāsa, Kṛti no. 77, p. 85; Krishna Sharma Betageri and Huchu Rao, Bengeri, Guru Rao (ed.), Kanakadāsara Bhaktigītegaḷu.

housewife till a generation ago in her morning prayer-or household routines. A song eminently suitable for dance, set in the kṛti form may also mentioned here *en* passant (UE 85).

In common with other vaiṣṇava saint singers, Vādirāja has also composed songs in musico-prosodial forms such as tripadi (UE 29, 39, 56, 92) and ṣaṭpadi (82, UE 17).

VII (c) KṚTI: STRUCTURAL ANALYSIS

The musical form called dāsara pada, which was also called kṛti and kīrtana in the context of classical Karnataka music, received the widest experimentation and treatment by Vādirāja among the yatitraya. A comparative study of the structures composed by the yatitraya in this format would indicate the evolution of this form in the 15th - 16th cent. For reasons explained elsewhere[116] the kṛti became, and remains the most popular form in modern Karnataka music and is the mould in which other musical forms such as the svarajati, jatisvara, varṇa, pada, jāvaḷi and tillāna were cast.

The kṛti has three parts: pallavi, anupallavi and caraṇa. Pallavi is the udgrāha dhātu (with rare exception). anupallavi is the melāpaka dhātu and caraṇa is the dhruva dhatu; the latter half or the last line of the caraṇa constitutes the ābhoga. If these are denoted by u, m, d, a respectively, the mode of singing of the kṛti is u-m-u-d-a-u. The caraṇa consists of many stanzas, usually odd in number. All the caraṇas are set to the same dhātu with a few exceptions e.g. rāgamālikā kṛtis, pañcaratna kṛtis of Tyāgarāja etc. The composer's signature occurs in the last caraṇa.

116. Sathyanarayana, R., Karnāṭaka Saṅgītavāhini, pp. 366-379.

S. has used 3, 5, 7, 9, 11, 17, 23 and 27+3 or 37+3 caraṇas in his padas. One song has 4 caraṇas (UE 11) and another, 12 (43). Vr. has composed 3, 5, 7, 9, 11 and 17 caraṇas in his songs. In the limited number of songs (edited without the benefit of textual criticism), there is no example of even-numbered caraṇas while Vd. has generally composed the caraṇas in odd number (3, 5, 7, 9, 11, 13, 15, 21, 25, 27, 35, 45), there is also a fair sprinkling of even numbered caraṇas also: 4 (128) 6 (17, 129, 155, UE 35, 38), 10(4, 41, 43, 55, UE 26, 109, 118, UE 2-6) 12 (85), 14 (UE 20), 26(70, UE 60 and 30). Several songs of the haridāsas composed without pallavi or anupallavi are of course available; these are however, metrical structures like the ṣaṭpadi. Vd. is perhaps the first composer to have experimented with this segmented form in several caraṇas, without pallavi or anupallavi. The number of lines per caraṇa and the number of caraṇas are both variable 2-3[117] (97), 2-7 (UE 2-1), 2-17 (UE 2-7), 2-24 (UE 46), 3-28 (UE 56), 4-3 (UE 16, UE 103), 4-11 (115), 4-26 (98), 10-40 (101). The instance of (26) is interesting: the editor admits the *textus constitutio* with anupallavi, but no pallavi. Three of the eight collative sources used give the variant reading 'pallavi' for 'anupallavi'. On extrinsic probability, the 'anupallavi' should be emended to 'pallavi'.

Now the kṛtis of the yatitraya may be subjected to a structural analysis,[118] reproducing for the sake of convenience (and the risk of repetition) the data from S.

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117. The first digit indicates the number of lines per caraṇa; the second indicates the number of caraṇas in the song.

118. The four numbers given here are those of lines in pallavi, anupallavi, caraṇa and number of caraṇas respectively.

Śrīpādarāya

1044 (UE 11)
1045 (5, 15)
1123 (56)
1125 (54)
1143 (3, 8, 48, 52)
1145 (1, 4, UE 8)
1243 (12, UE 14)
1245 (UE 22, ES 4)
1255 (53)
1293 (49)
1463 (16)
1563 (UE 20)
2023 (6, 26, 33, AS 3, UE 24)
2025 (17, 34, UE 25)
2027 (23)
2043 (9, 10, 19, 22, 27, 28, 38, 42
57, VS 1, UE 4)
2045 (11, 18, 44, 58, UE 1, 9)
2047 (24, 51)

204.11 (36, 60)
204.17 (13)
204.30,40 (20)
2063 (59)
2143 (52)
2243 (29, 41, 55, 61,
VS 2, UE 5, 6)
2245 (31)
2247 (21)
224.12 (43)
224.23 (50)
2263 (UE 3, 21)
2273 (UE 26)
2283 (UE 10, 15)
2285 (AS 6, UE 13)
228.11 (47)
22.10.3 (UE 2)
22.12.3 (UE 12)
22.16.3 (UE 19)

3043 (45)
3473 (35)
4025 (46)
4069 (46)
1143 (8, 10-2, 14, 22, 25,
31, 33, 34, 53, 54-2, 56,
57, 59, 60, 75-1, 79, 82)
1145 (2, 17, 20, 25-2, 41,
42, 48, 52)
1147 (5, 11, 58, 72)
1149 (18, 95-2)
114.11 (80)
1223 (99)
1225 (46, 61)

1243 (4, 10-1, 38-1,
38-2, 47, 50-1)
1245 (3)
1273 (6)
1283 (29, 102)
1293 (93)
1453 (15)
1493 (89)
2027 (24, 75-2)
2043 (28-1, 54-1, 63-1, 90, 98)
20[illegible]5 (27, 28-2, 32, 43, 65, 97)
2047 (45, 69, 101)
204. 17 (83)
2[illegible]3 (55)

Vyasaraya[119]

1123 (44, 49)

1453 (15)

119. References are to page numbers in Kp. Hyphenated number indicates the number of the song on the given page when the latter carries more than one song.

2243 (16, 32-1, 62-2, 76, 92,
95-1, 103)
2245 (50-2, 91)
2249 (77)

1021 (UE 60)
1023 (37, 135)
1025 (137, UE 34,95,102)
102.12 (85)
102.15 (UE 60)
1043 (22, ES 12, UE 8, UE 2-4)
1045 (65)
1049 (UE 9)
104.10 (41,UE 26, UE 2-6)
104.25 (UE 60)
108.14 (UE 20)
1123 (47,51, 104, 110, 142, 149)
1125 (44, 106, 108, AS-3)
1126 (17, 29)
1127 (UE 108)
112.10 (UE 113)

2283 (39, 86)
2335 (100)
2393 (73)
2463 (88)

Vādirāja

1143 (23, 24, 25, 28, 39, 50, 60,
68, 71, 99, 112, 119, 146, 147)
1145 (124, UE 115)
1147 (21)
114.25 (128)
1183 (132)
1223 (13, 62, 66, 138, 148, AS1)
1225 (15, 74, 130)
1243 (30, 48, 81, 117, UE 42)
1245 (96, UE 2-3)
1255 (29)
1263 (UE 75)
1287 (150)
1443 (UE 116)
1463 (19, 139)
148.23 (114)

1495 (UE 6)
1575 (125)
2023 (46, 102, 156, UE 19,
39, 44, 111, ES9, UE2–5)
2025 (78, 122, UE 18, 68, 96,
112, 129, ES 2)
2027 (UE 83)
2028 (UE 71)
2029 (UE 27)
202.10 (43, UE 109)
202.11 (36, UE 31)
202.13 (36, UE 31)
202.25 (UE 45)
2031 (UE 76)
2033 (UE 40, 57, 78, 82, 104)
2035 (47)
2043 (10, 12, 27, 34, 42, 57,
62, 72, 76, 77, 80, 90, 91,
63, 100, 107, 109, 118, 120, 131,
141, ASS, UE 2–11, 14, 23, 25,
32, 41, 54, 55, 63, 64, 65,
69, 70, 73, 89, 90, 1[illegible]1, 114,
120, 122, ES 14)
2044 (UE 76, 128)
2045 (9, 11, 20, 53, 54, 58, 1,
113, 113, 140, 153, UE 3, 4, 10,
12, 33, 61, 67, 72, 74, 94, 104,
ES 4)
2046 (UE 35, 110)
2047 (31, 40, 69, 94, 95, UE 49,
52, 81, 99)
2049 (73, 92, UE 21, 36)
204.13 (UE 107)
204.15 (UE 56)
204.26 (70)
2053 (126)
2065 (86)
2077 (UE 80)
2079 (7)
2083 (UE 53)
2093 (UE 43)
2123 (123)
2223 (84)
2225 (UE 7)

2243(8,14,16,49,52,59,67,133,134,UE2)
2245 (5, 35)
224. 11/12 (83)
224. 21/27 (33)
2263 (155)
2283 (89, 116)
22.13.3 (UE 28)
2478 (105)
26. 10, 3 (145)
3025 (UE 85)
302. 10 (UE 118)
3032 (UE 92)
3033 (UE 29)
3035 (144)
3043 (UE, 11, 117, 121)
3047 (UE 93)

304. 13 (UE 79)
304. 35 (143)
3053 (UE 98)
3073 (UE 77)
3083 (UE 66)
3283 (127)
3361 (79)
4043,(AS4,UE84,100,105,UE2-13ES13
4045 (1, UE 87)
4046 (UE 38)
4047 (UE 130)
4049 (UE 62)
404.10 (4,55)
404.22 (152)
4069 (UE 38)
4083 (18, UE 50)

The above data represent the constituted text arrived by collative consenus or collative majority. A small discount should be allowed for different organisation of lines between pallavi and anupallavi. The preferences of the composers for various structures in decreasing order are : S-2043, 2243, 2045, 2023, 1143; Vr-1143, 1145, 2243, 1243, 2045; Vd-2043, 2045, 1143, 2243, 2023. It may be noted that the preferred structures or more or less the same, but the order is different i.e. personal equations are different. The preference is for only 3 or 5 caraṇasi; S and Vd appear to favor 2 line pallavis, while Vr seems to prefer 1-line pallavis. It should be remembered that p-a relationships are rather fluid in the *apparatus criticus*. Thus the following transformations or alternatives may have occured at the hands of composers or performers : 11—20, 20—11 and less frequently, 22—40. The composers have used such structures to maintain musical and textual coherence, employing highly numerous caraṇas for narratives and detailed exposition of word themes.

Now the foregoing structures may be analysed for patterns in syllabic content.[120] As seen above, unequal syllabic content in the lines occurs to the largest extent in S. Some 8 songs reveal an approximate equality in the caraṇa lines. An equal number has an ls... series. About 10 songs show an lsll patern in the caraṇas. The other patterns may be summarised thus : vl (39, 53, 54, UE 26), lsls-ssss(49), llls's (53), lslll (UE 3), lslslsls llll (UE 12), lslslslsllllllll (UE 19). Of about 100 songs of Vr examined, some 27 show in equitable syllabic distribution in the caraṇa lines, 17 contain more

120 For abbreviations vs, s, l, vl, p, a, c etc. vide foot note no. 42

or less equitable distribution, 8 possess the ls...pattern while about 20 songs contain the lsll series in the caraṇas. Some noteworthy patterns are lslslsll (p. 88) ssll (p. 44), lsll-lslslsll (pp. 39, 86) and lll ssssss (p. 93). A few interesting p–a–c relationships also emerge : p+a=c (pp. 15, 88), p+a+ll=c (p. 8), 4 s 3-1 = 2a + 3-l = c (p. 6).

The same overall pattern develops in the compositions of Vd also. Thus nearly one fourth of all the songs show in equitable syllabic quantities in the carṇas, about a fifth accounts for an equitable or comparable distribution. Nearly 40 songs contain ls or ls...series in the stanzas; roughly 30 songs reveal lsll series; the other patterns are lslslsll (77, 86, 132, 150, UE 20, 55, 81, 84), vl (15, 92, 99, 105, 123, 135, UE-92, 109, 110, 117); llls (18), lls (UE-29. 77), lsl (UE 47, 57, 76), lss-lss (79) vs (25, 87, 135, 138, UE 6, 110), slsl (UE 28), llslslslls (101), lslllsls (119), slsllsll (UE 23), llls-llls (UE 53, 66), lslvl (ES 13). Two interesting instances are available (UE 6, 20) in which a ll-unit shifts its position from one carṇa to another. While some songs (33, 79, 139, 153) contain p+a=c relationship, one song (155) has a peculiar relationship : c=p+a+2l. Thus Vd among the yatitraya has extensively experimented with both p—a—c structure and their syllabic proportions. Many of these become trendseters in future generations and culminated into distinct patterns in Tyāgarāja and his school.

It has been mentioned above that Vd hailed from Dakṣiṇa Kannaḍa district in Karnataka But he travelled extensively all over India, perhaps even more than the other vaiṣṇava saint composes. His travels entended over North Karnataka especially, where his songs gained much popularity. This is reflected in his songs in an interesting way. Some 5 collative sources (ka.sam 3,

la 24, bē 41, m 49 and pām. 5) use 'dhruva' for pallavi in several songs (5, 7, 12, 14, 20, 23, 27, 31, 36, 37, 39, 43, 47, 67, 69, 72, 76, 111, 112, 150, AS 3). This is an abbreviation for 'dhruvapada' which means refrain. However, one source (Ka.sam 3) is ambient in this regard, since it also uses the term on two occasions (26, p. 65, 39, p. 100). It may be remembered that nearly all relevant songs of Mahipatidāsa who hailed from North Karnataka, contain the word 'dhruva' instead of pallavi, their format being unequivocally that of kṛti.

It has been mentioned that Vādirāja is an experimenter and trendsetter in musicoliterary forms. This is evident not only in the forms such as kṛti, ugābhoga, sulādi, musico-poetical structures, folk musical forms etc., but in many other larger forms also. At least ten such compositions of Vādirāja are available viz. Vaikuṇṭhavarṇane, madhva suvvāli, birudina suvvāli, tattva suvvāli, bhramaragīta, lakṣhmi śobhāne, gajendra mokṣa, nārada korvañji, guṇḍakriya and svapnapada. These may be examined briefly here. Of these, two are from Uḍupi edition by Pāvañje Guru Rao published by Śrīman-madhva-siddhāntālaya, Uḍupi viz. gajendra mokṣa and svapnapada. Of the remaining, four are from the critical edition of Vādirāja's songs by T. N. Nagaratna published by the Institute for Kannada Studies, Mysore University, Mysore viz. birudina suvvāli, tattva suvvāli, nārada koravañji and guṇḍakriya. The remaining four are from 'Śrī Vādirājara Dīrgha kṛtigaḷu' critically edited by T. N. Nagaratna and recently published by the same Institute.

VIII (a) VAIKUṆṬHAVARṆANE

As indicated by the name, vaikuṇṭha varṇane is a description of Vaikuṇṭha, abode of Viṣṇu.[121] It purports to be a Kannada version of Pūrṇaprajña's Tattvasāra (1.3)

121 Vādirāja, vaikuṇṭha - varṇane, in Śrī Vādirājara Dīrgha Kṛtigaḷu, (ed.) Nagaratna, T.N. pp. 1-96

based on the Śruti and Purāṇas (introductory poem), composed in nāṭi and other rāgas as well as (sulādi) talas (1.2).

The work is composed in four chapters or sandhis: mukti, laya, sṛṣṭi and sthiti. It is written entirely in four-lines stanzas, containing 140, 55, 83 and 109 of these in the four sandhis respectively, totalling 387 stanzas. The work begins with an introduction in bhāmini ṣaṭpadi metre. A total of 33 ślokas, borrowed from samskṛta sources are inserted into the work, but not counted. Each śloka serves as a nucleus which functions as the basis for translation, paraphrase or elaboration of Vaikuṇṭha description in the stanzas which follow immediately. These ślokas occur after the following stanzas in each sandhi: mukti-3, 4, 7, 34, 38, 40, 49, 57,64,68, 70, 77, 83,102, 120, 124 (16); laya-1, 7, 35, 40,46,47 (6); sṛṣṭi-1, 3,22, 70(4); sthiti - 1, 17, 24,29,32,70,86 (7). Besides these, verses from Vedic literature are also extracted under the caption 'śruti' (but not counted). These authorities are not documented in the work. The 'śruti' insertions, totalling 6, occur after the following stanzas: mukti - 8, 88 (2); laya-14(1); sṛṣṭi - nil; sthiti - 11, 27, 31 (3).

The textus constitutio is based on four collative sources viz. Sa. Va 32. Mu-26, M-66. The first two lines of the first stanza of the work are separated by Mu-66 as pallavi and the latter two lines presumably as anupallavi. Rāga-tāla ascriptions are not admited into the constituted text for unknown reason, and are always treated as adscripts from the apparatus criticus. The rāga and tāla positions are indicated in the text by one or more asterisks; in between two such consecutive asterisk notation, the stanzas are presumably sung to the same rāga and tāla. Presumbly, the

Śruti-verses are not sung to a rāga. The rāgas employed are: nāṭi, śuddha gaula, nādanāmakriyā, saurāṣṭra, vasantabhairavi, bhairavi, mecabauli, toḍi, pāḍi, mukhāri, kāmbodhi, kedāragaula, pantuvarāli, gaulipantū, śuddhavarāli, āhari and bhūpāli. Of these seventeen rāgas, vasantabhairavi and pantuvarāli appear in Karnataka music much later than Vādirāja; the others were in vogue during his life. But it cannot be determined whether these latter were originally set by the composer or by later performers. All the sulādi tālas except maṭhya and eka but including ādi are used. There is a single instance (2.43) where the tvarita aṭṭa tāla is used ; no rāga is mentioned in the source (Mu 66). No pattern is discernible in the distribution of rāgas and tālas : Some are consecutive (e.g. 1. 8, 9; 2. 1, 2; 2.18,19 ; 2.27, 28 etc.) and some are quite distant (e.g. 1. 103-116 ; 2. 2-15 ; 3. 4-23 ; 3. 30-49 ; 3. 52-71 ; 4. 71-94 etc.)

VIII (b) SUVVĀLIS

Suvvi ; suvvali, suvvāle, suvvāli are the alternative names of a folksong sung by women while pounding or grinding corn and on auspicious occasions such as marriage, it is performed solo or in duet on the former occasion and in chorus on the latter. It derives its name from the words suvvi, suvvi–suvvāle sung at the end of each line or stanza of the song. It is widely prevalent in rural Karnataka, Andhra and Tamilnadu. It is usually a narrative or benediction, composed in couplets or in the tripadi metre. Someśvara states that the tripadi was used in pounding corn, in themes of vipralambha śṛṅgāra (of separated lovers) etc.[122]

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122 Someśvara, Sarvajña-, op. cit. 4. 16. 549, p. 81

Three suvvālis of Vādirāja are available. The first is called 'Avatāra-traya Madhva Suvvāli'.[123] As the name indicates, the song describes the exploits of Madhvācārya in his three incarnations as Hanuma, Bhima and Madhvācārya in 230 couplets (in the syllabic pattern ls), devoting stanzas 1-2 to invocation, 3-12 to daśāvatāra, 14-70 to the incarnation of Hanuma, 73-155 to that of Bhima, 159-228 to that of Madhvacārya and 229 to the fruits of reciting the work. The incarnations are linked by stanzas 71-72 and 157-158 respectively. Each avatāra section ends with a suvvi-refrain stanza (72,155,230.) No rāga or tāla is ascribed to the song because suvvi or suvvāle is a wellknown folk music tune. The edition seems to be based on two collative sources viz. Li 2, Mu 86. The work carries the composer's signature in the stanza 229 (i.e. the final stanza; stanza 230 contains the suvvi refrain).

The second is called 'Jaga-birudina suvvāli' and is so named by Vādirāja (stanza 35, 37).[124] Its theme is the description of the glories of Hari and refutation of advaita philosophy. It has a pallavi of an introductory tripadi, followed by 35 tripadis and 3 of phalastuti. Every second line ends with the word 'suvvi'. The song conforms fully to the traditional pattern of tripadi singing in which the second line is repeated in the third line which carries an additional short suffix and this continues into the fourth line and completes the music and sense of the stanza. The tripadi is also called 'onake vādu' because it is sung while

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123 Vādirāja, Avatāratraya Madhva-suvvāli, *in* Śri Vādirājara Dirgha Kṛtigaḷu, (ed.) idhem. pp. 97-153

124 idhem. no. 143, Śrī Vādirājara kṛtigaḷu, (ed.) idhem. pp. 319-328

pounding corn with a stamp (onake) and also aṅkamālā if it extols the heroic deeds of a patron in battle.[125]

The jagabirudina suvvāli commences with a refrain pallavi (p), invocation (1, 2) and follows with the exploits of Kṛṣṇa (3–10), exhortation to a life of devotion and virtue (11–15), refutation of advaita (16–29), description of Vaikuṇṭha (30-34), benediction (35) and phalastuti (35-37)

The edition of this composition is based on three collative sources viz. M.53-a, Mu-27 and Be-41. It carries, imp robably, the ascription of toḍi rāga and ādi tāla.

The third suvvāli is called tattvasuvvāli.[126] It is structured identically with the second ; it commences with an introductory tripadī serving as pallavi, and proceeds to describe the following: invocation (1, 2) daśāvatāra (3), refutation of advaita and enunciation of dvaita (4-12), yogic meditation on dieties presiding over various parts of the body (12-32), three incarnations of Madhvācārya (33–35). The edition of this composition is based on two collative sources viz. Pām. 4, Mu. 27. Vijayaraghavan has supplied ānandabhairavi rāga and fast—tempo ādītāla. In suvvāli has a distinctive well-known tune and rhythm of its own, these (conjectural) ascriptions appear to be superfluous.

VIII (c) LAKSMĪ ŚOBHĀNE

Vādirāja claims divine revelation of dogma through

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125 Puṇḍarika Viṭṭhala, Nartana-nirṇaya, 3. 2. 194-196; *see also* Sathyanarayana, R., Puṇḍarīkamālā, pp. 463-464

126 Vādirāja, op. cit. no. ibid, pp. 329 336

dreams at least on three occasions : Lakṣmiśobhāne (stanza 109), svapnapada (q.v. ṣaṭpadi 1) and a song (6).

As the title of the song indicates, Lakṣmiśobhāne is a folksong variety known as śobhāne or sobāne. It is recited by women in a wedding as benediction to the bride and the groom. The song under discussion narrates the wedding of Lakṣmi with Nārāyaṇa and is traditionally performed by women in weddings of Mādhva adherents. It also has a distinctive, wellknown tune and rhythm. It is composed, as the suvvāli, in quartettes and is rendered in the same manner described under suvvāli.

The Lakṣmiśobhāne has a pallavi of śobhāne followed by 112 stanzas in quertette structured as lsls.[127] The pallavi is presumably repeated after each stanza. After invocation (2) the song proceeds with the theme as follows : arising of Lakṣmi from the churning of the milk ocean (3), her bridal preparation and ornamentation (4–14), rejection of all other condidates as the bridegroom (15-25), her conviction that Hari is the best, the faultless (26–49), her synonymisation of Hari with Kṛṣna and therefore Kṛṣṇa is the highest and best of all gods (50-65), wedding of Lakṣmi with Hari (66-70), worship of Hari by Samudrarāja (Lakṣmi's foster father), by the sages, celebration with music and dance (71–75), calling of Kṛṣṇa to the wedding dais by sumaṅgalis (76-91), Kṛṣṇa and Lakṣmi adorn the dais (91), divinities like Gaṅgā, Yamunā etc. perform the ārati and sing benedictory dhavaḷa (92-93), different divinities present themselves and offer tributes (94-96), a feast is served to bride and groom (97), Kṛṣṇa assumes the incarnation of Mohin

127. idhem. Lakṣmi-śobhāne, no. 4, Śrī Vādirājara Dīrgha Kṛtigaḷu, pp. 155–182; idhem, Lakṣmī-i śobhana-hāḍu, pub. Guru Rao, Pāvañje, & sons, Uḍupi, 19th impression, 1969

(98-99), and serves nectar to the guests(100); the concluding wedding rituals are conducted (101), guests are given gifts (102-104), Samudrarāja builds a mansion for the newlyweds on the ocean (106), benediction (107); phalastuti (108-111), promise of bliss to the bride and groom and longevity of saumaṅgalya (i,e, longevity of husband) if the song is performed in a wedding (112). The composer has signed this song both in his own name (Vādirāja) and the *nom de plume* viz. hayavadana (107-112).

The song has been edited on the basis of ten collative sources viz, La-12, 20, 30; M-53a, Mu-26, 43, 45, 64, 65 and Na. Pantuvarāli rāga is ascribed to it. This rāga is described in musical treatises composed some two generations after Vādirāja ; therefore it is possible that this rāga may have just crept into musical practice durring the last days of Vādirāja. The greater possibility is that this rāga is preserved in Mss sources in a transmission of performance tradition; so also the ascription of dhruva/ādi tāla. For, śobhāne is a wellknown, distinctive folktune and has a characteristic rhythmic flow. The formal ascription of rāga and tāla to this song indicates that it came to be accepted into the fold of 'classical' music in the mid 17th or early 18th cent.

The Lakṣmī śobhāne contains a few references to music: Vādirāja mentions the musical instruments tāla, maddale, tammaṭe, bheri, paṭaha, śaṅkha, ḍollu, mauri and dundubhi; Nārada and Tumburu as celestial expert exponents of music (71-72); dance by celestial nymphs (90). He refers to two musical forms, ovi and dhavala, both of which were sampradāya songs of great antiquity and are performed by women during celebrations of wedding, heroic deeds etc. (74-75). I have discussed these songs elsewhere.[128]

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128. Sathyanarayana, R., Puṇḍrikamālā, pp.490-497

VIII (d) SVAPNAPADA

Svapnapada means dream song and purports to be Hari's commandments revealed to Vādirāja in a dream. It is a metrical work, composed in bhāminī ṣaṭpadi metre [129] This metrical structure is employed by other vaiṣṇava composers in Kannaḍa also e.g. Purandaradāsa, Kanakadāsa, Jagannātha dāsa etc.

The contents of svapnapada may be summarised thus: introductory announcement (1), Hari fulfils the desires of worshippers and punishes others (2), He subordinates to devotees (3-6), His ten incarnations (7-8), importance of reciting His name, pilgrimage etc., (10-12), Jīva-parmātma relationship (13-19), refutation of advaita (19, 20), Hari-sarvottamatva (21-23), His auspicious qualities (26-37, 40-41), assurance of granting liberation to sincere worshippers (42), excellence of Mādhva religion (43), phalastuti (44), Hari's revelation to Vādirāja in dream (45).

The edition of this song is based on six collative sources viz. Ta-23, M-53a, Va-31, 33, Mu-26, 45. The song is divided into 9 groups of 5 ṣaṭpadis each to which rāga is ascribed as follows: pantuvarāli (1-5), kāmboodi (6-10), mukhāri (11-15), Kālyāṇi (16-20), toḍi (21-25), madhyamāvati (26-30), kedāragaula (31-35) bhairavi (36-40) and āhari (41-45)[130]. Thus it has been transmitted as a rāgamālikā. Since it is a metrical composition, no tāla is ascribed to it.

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129 Vādirāja, Svapnapada, no. ES. 11, Śri Vādirājara Kṛtigaḷu, pp. 591-605

130 idhem. op. cit pub. Guru Rao, Pāvañje., & Sons, Uḍupi, 4th impression, 1958, pp. 1-9

VIII (e) GAJENDRA MOKṢA

Gajendramokṣa means grant of mokṣa (liberation) to the elephant king (gajendra) by Hari. It is based on a story from Bhāgavata purāṇa[131] in which the (mythical) Pāṇḍya king Indradyumna was deeply merged in meditation on Viṣṇu once and did not therefore heed the presence of Agastya muni; Irate at this negligence, the muni cursed the king to reincarnate as an elephant. He relents at the supplication of the king and modifies the curse that the king would be restored to his original self when the elephant's incarnation is terminated by Viṣṇu with His sudarśana cakra. Accordingly, the king takes birth as an elephant, goes to drink water in a lake, is caught by a crocodile and prays to Viṣṇu with abandon and undivided devotion. Viṣṇu arrives and kills the crocodile with Sudarśana cakra. When the cakra touches the elephant, its incarnation is terminated and Indradyumna is restored to his original self.

Gajendramokṣa is composed by Vādirāja in 50 quartette stanzas without pallavi or anupallavi;[132] that is, the song is a continuous narrative; here Indradyumna is made king of Guṇḍa deśa instead of the Pāṇḍya kingdom. The words nārāyaṇa-kṛṣṇa are repeated at the end of each stanza or each couplet-half. No rāga or tāla is ascribed to the song because it is a udayarāga i.e. song recited in a distinctive folk tūne by womenfolk early in the morning while performing household chores. The tune often corresponds to the rāga bhūpāli of Karnataka music. Vādirāja's

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131 Śukamuni, op.cit. 8.4

132 Vādirāja, Gajendramokṣa, pub. Guru Rao, Pāvañje–, & Sons, Uḍupi, 1968, pp. 1-10.

signature (hayavadana) occurs in the final stanza of the song (50).

VIII (f) GUṆḌAKRIYA

Another long song of Vādirāja is the guṇḍakriya. The reason for this name can now be only conjectured, for Vādirāja himself has not called it guṇḍakriya; this name seems to be applied to the song by tradition which seems to be at least a hundred years old if not more. Two conjectures may be offered in explanation of this name; the first is musical: guṇḍakriya is the name of the rāga in which it is set. This used to be a popular rāga in the days of Vādirāja, a janya under Mālavagauḍa which was again, the most important or popular mela and had the largest number of rāgas grouped under it, accounting for nearly one third of all the rāgas prevalent in the 16th cent.[133] It may be recalled here that Purandaradāsa is credited to have erected this mela as the pedagogical standard exactly in this period. Of all the derivatives of mālavagauḍa, guṇḍakriya may have a held in special fascination because of its legendary association with Hanumān (who is a very important diety in dvaita theology as Mukhyaprāṇa) who is said to have melted rocks by singing this rāga. Since the composition under discussion has for its main theme religious dogma of dvaita, the choice of this rāga would be deemed doubly appropriate.

The second conjeture is lexical. Guṇḍa means a pit (fall) and crushing. The composition endeavours to warn

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133 e.g. Puṇḍarīka Viṭṭhala, Sadrāga-candrodaya, 2, 2. 7-75

the devotee of the pitfalls or traps which other religious or metaphysical systems place in the path of the earnest seeker and to crush them. So the name may be regarded as appropriate. These conjectures are however, balanced by some counterpoints. Firstly, the Uḍupi edition of the work[134] assigns the rāga vasantabhairavi and tāla jhampe to the song, just after the title 'Guṇḍakriya'. No other composition called guṇḍakriya in the entire range of dāsa sāhitya has come to my notice so that these conjectures may neither be confirmed nor rejected.

The guṇḍakriya is a song of 40 stanzas. Of the two collative sources viz. Va-12 and Mu-26, used for constituting the text, Va-12 gives the first two lines of the first stanza as pallavi; so, according to this source the song is not continuous but interrupted with a refrain repeated after each stanza, while according to the other it is continuous, unsegmented. The Uḍupi edition assigns jhampā tāla at the beginning, again for 8th stanza and aṭṭa tāla for the 9th and subsequent stanzas. No rāga is assigned for the composition in the IKS (Mysore) edition. Each stanza has 10 lines, rhyming on the second syllable. The stanzas reveal a general structural pattern llslslslls. A special feature of this song is that every stanza carries the composer's signature in the penultimate or antepenultimate line.

As mentioned earlier, this composition is devoted to the refutation of rival religous or metaphysical systems and to expound its own dogma and theology. Its contents may be summarised as follows: Hari protects His devotees refutation of cārvāka system (2,3), refutation of jainism

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134. Vadirāja, Guṇḍakriya, pub. Guru Rao, Pāvañje, & Sons, Uḍupi, first impression, 1928, p.1

(4), refutation of buddhism (5–8), auspicious qualities of Hari and His supremacy (9, 11–13, 20, 21, 23-37), refutation of advaita (14–19, 22), supplication to Hari (39, 40).

VIII (g) KORAVANJI AS A SOUTH INDIAN OPERA

Nārada-Koravañji is among the firsts achieved by Vādirāja in musico-literary composition; for this is the earliest vernacular folk dance-drama in South India and probably in India to be composed and included within the perimeter of classical music and dance. The name of this composition means that the sage Nārada functioned as the koravañji or fortune-telling gypsy with Rukmiṇi who was yearning to wed Kṛṣṇa.

The name koravañji refers to a tribe in which men are variously called korava, koraba, korabu, korama, etc. and the women as kuruvañji, koravañji, koravi, koratti, koravajji etc. They are a wandering gypsy tribe whose profession is weaving and selling mats and baskets and fortune-telling. They derive their name probably from kuruve (*kannaḍa*, basket) i.e. a professional name. The koramas and koravañjis are known in Karnataka from at least 1200 A.C. The women are usually pictured as carrying a child on the arm, a basket on the head, wearing a dirty round of cloth and with head of matted (uncombed) hair Their dance is known as koravañji nāṭya, koravañji kaṭṭale etc. in Karnataka. Kannaḍa poets such as Karṇapārya (1140),[136] Bandhuvarma (c. 1200),[137] Mahābala (1254),[138] Maṅgarasa (1508),[139] Sāḷva (c.1550),[140]

136. Karṇapārya, Nemipurāṇa, 8.52
137. Bandhuvarma, Harivaṃśābhyudaya, 9.60 pr.
138. Mahābala, Neminātha purāṇa, 8
139. Maṅgarasa III, Nemijineśa-saṅgati, 21.52
140 Sāḷva, Bhārata, 19.21

Ratnākaravarṇi (1557)[141] etc. refer to the koravañji or her dance. Koravañji nāṭya appears to to have been an organised body of dance in Karnataka since Govindavaidva mentions 'koravañji kaṭṭaḷe[142] in which the theme was composed in four languages viz. kannaḍa, telugu, tamil (tiguḷa ?) and prākṛta. The word kaṭṭaḷe means order or scheme of dance.[143] There used to be variety of folkdance, widely prevalent in Andhra in the 16th cent. called deśi kaṭṭada (-ṇa)[144] This is called kaṭṭari nṛtta also.[145] Ramakrishna kavi equates kaṭṭaṇa = kaṭṭada = kaṭṭara as synonymous, well known in Karnataka, Andhra and Tamilnadu as a form of jāti (? jati) nṛtta.[146] This is obviously a vernacular word, and of kannaḍa origin; since ḍa is replaced by ḷa to accommodate phonetic transformation, it is reasonable to conjecture that this is a reference to the kaṭṭaḷe mentioned above.

Perhaps the earliest reference to the koravañji is found in tamil; Śilappadikāram mentions the kurava (korava) and kuravaikūttu (koravañji dance) several times.[147] Here kuravas (and kuravis) are a pastoral, hilly

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141 Ratnākaravarṇi, Bharateśavaibhava, 12. 91; 14. 51

142 Govindavaidya, Kaṇṭhiravanarasarājavijaya, cit. Durga, S.A.K., The Opera in South India, p. 47

143 idhem. op.cit. 7.107, 8.66, 21.116; Bāhubali, Nāgakumāracaritam, 22. 102

144 Puṇḍarika Viṭṭhala, Nartananirṇaya, 4.856

145 Dāmodara, Catura-, Saṅgītadarpaṇam, 7 255-259; Sourindra Mohun Tagore, Saṅgītasāra sangraha, 6, p. 269

146 Ramakrishna kavi, M., op. cit. p. 102

147 Iḷāngo Aḍigal, Śilappadikāram, (e.d) Swaminatha Iyer, U.V., pp. 26-28, 57, 60, 79, 80, 88, 99, 141, 158, 159, 191, 235, 410, 413, 450, 454, 460, 461, 464, 503, 516, 541, 544, 584, 588

tribe who dance and sing; the kuravaikūttu (the dance of kuravis) is distinguished from vari by the fact that the dancers join their hands, clap etc. Śilappadikāram decribes two occasions on which this dance was performed: kuravaikūttu is a pastoral dance in honor of Kṛṣṇa. When Kovalan was executed by order of the Pāṇḍyan king, ill omens appeared in Madurai. To ward off the evils so portended, Mādari and her daughter Aiyai arranged and performed this dance in presence of Kannaki. Secondly, when, in anguish at the death of her husband, Kannaki curses, Madurai is in conflagration, she stands under the shade of the veṅgai tree on the Neḍuvel kunram, a celestial car (ratha) comes and takes her away to Heaven. This is celebrated by the kuravis with a kuruvaikūttu, which is described in an entire (24th) chapter of the Śilappadikāram, entitled 'kunrak-kuravai'.

Durga gives valuable information on the koravañji form, which is now a popular, folk dance-drama,[148] and lists as many as fifty koravañji plays.[149] She traces kuram to the ancient play vari and equates kuram with the people, their land, with their profession of fortune-telling and with their nāṭaka of singing and dancing. She derives kuram from kuratti song (song of the kurava woman) which is defined in the Pannirupppaṭṭiyal. Kuram is the musico-dance form in which kuratti plays the dominating role; on the other hand, in kulava nāṭaka the kuruva (= kulava) or male gypsy dominates. The kuratti and kurava are also called siṅgi and siṅga respectively. Composers of koravañji nāṭaka combined the kuram and kulava nāṭaka somewhat loosely. Kuṟṟam means a tribe of kuravas, palmistry practised by their women and their song, kuṟattippāṭṭu.[150]

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148 Durga, S.A K., op.cit. pp. 44-47, 54, 56, 74-82, 87

149 ibid. pp. 117,118

150 Winslow, T., A Tamil-English Dictionary, p. 340

Durga adopts this derivation. It is equally plausible to derive it from the word kuruva which means a hill since they are a hilly tribe.[151]

The koravañji plays follow a sterotyped theme : The hero (the presiding diety of the place or the king) comes in a procession. The heroin sees the procession, with her friends and falls in love with the hero; her yearning for him becomes so intense that she sends a friend as a messenger (dūti) to the hero urging him to come to her. At this point, a gypsy woman–the koravañji-appears on the scene, proclaiming her prowess in reading the palm to divine the past, present and future and singing the beauties of her hilly homeland. The heroine calls her in and shows her palm. The kuratti divines the heroine's mind accurately and predicts that the heroine's secret desire to unite with the hero will be fulfilled. The heroine is delighted with this and gives the kuratti rich presents. The play continues in a loosely attached second part, the kulavan nāṭaka; here the kuravan and his friend kulavan appear in scene in which they are catching birds. The kuravan (siṅga) remembers his wife kuratti (siṅgi) praises her qualities, and sends kulavan to fetch her. (Occassionaly, the kuratti appears on the scene by herself, by coincidence or design.) Kuratti is now bedecked with the jewels gifted by the heroine. He seeks an explanation. The kuratti explains her divination about the heroine. The kurava and the kuratti are happy and retire.

The koravañji play usually commences with the appearance of a sūtradhāra (kattiyakkāran). The play used to be performed all night on special occasions in temples. Characters appear first on the stage behind a cloth held by two persons, similar to such appearances in yakṣagāna; pure dance (nṛtta) and thematic dance (nṛtya) have an equal

151 Kannaḍa Sāhitya Pariṣattina Kannaḍa-Kannaḍa Nighaṇṭu, Vol. 2, p. 2217

share in the koravañji plays. The more important literary forms employed in a koravañji play are āsiriyappa, veṅbā, taravura, koccakam, kalitturai lāvaṇi, āsiriya vṛtta and kali vṛtta; cindu, kanni and various forms of daru (eg. praveśa-, sthala-, varṇana-, samvāda-, manmatha-, candra-, kokila-, paṅgi-, kura-, nirai-, nāṭya- and kīrtana-), which are sung in rakti rāgas by a singer to his own accompaniment of hand cymbals (tāla); the tālas used are usually miṣra cāpu, rūpaka (triśra) and khaṇḍa cāpu and ādi. The koravañji is written in tamil, telugu, kannaḍa, malayāḷam, marāṭhi-and with even passages in english ! The themes may be hindu, muslim or christian. The earliest koravañji nāṭaka is Tirukuṭrāla koravañji written by Tirikooṭa Rasappa kavirāya in 1720 A. C.

In the malayāḷam language, the koravañji play is called korattiyāṭṭam. Lakṣmi and Pārvati appear on the stage and perform abhinaya (with gestures but no foot-work) to an antiphonal theme in which a dialogue on the merits of Viṣṇu and demerits of Śiva and *vice versa* is performed to singing which is accompanied by the rhythm of hand cymbals.[152]

Śrīrāma Appa Rao studies the koravañji plays in a scholarly, historical perspective : Rāmabhadra rāju (1500-1580)[153] mentions koravañji for the first time in telugu literature. Ceṅgalvarāya equates the yerukala with koravat (siṅga) and korati (siṅgi) in his Yerukala kātha; koravañji refers to both the tribal person and to the play. References to both the koravañji women and koravañji play are found a variety of telugu

152 Durga, S.A.K., op. cit. pp. 44-47

153 Ms. no. 486, vol. 10 ; Andhra-viśvakalā-pariṣat, (it. Srirama Appa Rao, Ponaṅgi-, Telugu-nāṭaka-vikāsamu, p. 184

literary sources.[154] Prabhākara Śāstri opines that the term koravañji is a compound of kurava+añji; añji means a (folk) dance like cindu, gantu, goṇḍali etc. It originated as a simple folkdance but gradually accumulated themes of the respective regional sthalamahātmya, myths of Viṣṇu and Śiva and was transformed into a musico-dance play. He further holds that the tamil yakṣagāṇa has evolved from the koravañji.[155] Saṅgameśam broadly classifies the telugu-kannaḍa koravañji plays into three groups on the basis of their literary theme: a) koravañji yakṣagāṇas such as Gāruḍācala Māhātmya, coḍigānikalāpa delineate the love between the korava (siṅga) koravi (siṅgi) themselves. They enact the roles of Ceñculakṣmi and Narasimha or Pārvati and Śiva respectively and their mutual divine love. The Kirātavilāsa of Śāhaji Mahārāja of Tanjore is patterned on this theme. b) The hero is disguised as a korava, meets the heroine, examines her palm and predicts that

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154 e.g. extr. Śrī-Sūryarāyāndhra-nighaṇṭuvu, vol. 2, p. 438 :
Kadiripati-nāyaka, Śuka-saptati, 1.17.97
Gaṇavarapu Veṅkaṭakavi, Prabandharāja-Veṅkaṭeśvara-vijaya-vilāsamu, 1.160
Paiḍimarri Veṅkaṭapati, Candrāṅgada-caritramu, 2.90
Dharaṇi-dhavaḷa-Rāmayāmātya, Daśāvatāra-caritramu, 7. 1. 288
Kanuparti Abbayāmātya, Kavirāja-manorañjanamu, 3. 88
Ceṅgāḷva-kavi, Rājagopāla-vilāsamu, 1.22 (sīsa-padya), p. 9
extr : Srirama Appa Rao, Ponaṅgi-, op. cit. pp. 156, 184, 185
Rāmabhadra, Rāmabhadrābhyudayamu, 2.131
Kakutstha-vijayamu, 3.86

she will unite with the swain of her choice; Rāmulavīri eruka, Sitākalyāṇa in telugu and Arjuna koravañji, Kṛṣṇa koravañji etc in kannaḍa belong to this class. c) the koravañji (= yeruka) woman, is introduced into the theme with little or no relevance to the main theme, she reads the palm of the heroine and predicts her union with the hero; the korava (= yerukarāja) is now introduced through humorous descriptions: an argument between him and koravañji ensues and is resolved to their mutual happiness and they exit. The rest of the story is perfunctorily treated.[155] Some koravañji plays such as Prabodhacandrodaya also have a theme of spiritual enlightenment. In early telugu literature, descriptions of only the koravañji dance and koravañji roles are found, then the koravañji entered the stage in yakṣagāna and vīthināṭaka (street plays); the singi-singa theme was magnified into a play. Koravañji as a distinct literary-or art-form emerged in the 19th century in telugu.[156]

VIII (h) NĀRADA KORAVANJI OF VĀDIRĀJA

Vādirāja's Nārada koravañji may be studied against the foregoing background. It has inspird latter haridāasa composers such as Mahipatirāya, Prasanna Veṅkaṭadāsa and Heḷavanakaṭṭe Giriyamma to bring forth similar compositions. It is the forerunner of other kannaḍa koravañji plays: kandarpa koravañji of Brahmaṇāṅka (c. 1800), koravañji kathe (c. 1700), Kṛṣṇa koravañji and Brahma koravañji of Lakṣmīnarasimha, Rama koravañji of Veṅkaṭeśa, Śrī Prasanna kṛṣṇa koravañji of Krishnaraja Wadiyar III (ruler of Mysore) etc. etc. Many koravañji plays are performed as yakṣagāna.

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155 Prabhākara Śāstri, Veṭūri-, Sugrīva-vijaya-yakṣa-gānamu, introduction, pp. 4-6

156 Saṅgamesham, Mutnuri-, Kannaḍa-yakṣagānamulu, Bhārati, Feb. 1956, p. 68

Saṅgamesham states that koravañji nāṭaka is not found in kannaḍa before the 17th cent.[157] Srirama Appa Rao concurs with this view.[158] But the Nārada koravañji belies this belief because it was composed in about the mid-16th cent. It is not simply a song or dance set to a literary theme performed by a single koravañji as it did in its early phase but has a well defined dramatic element and clearcut dramatis personae. It has several features which are common to later koravañji plays and therefore may be regarded as the archetype or exemplar for this literary musico-dance.

The contents of this koravañli nāṭaka may be briefly summarised thus. The passage number (as given in the *impressi typis*[159]) are shown in brackets ; invocation (1); Rukmiṇi, princess of Kuṇḍināpura is in love with Kṛṣṇa and is determined to marry him. Nārada assumes, the disguise of a koravañji and comes to Kuṇḍināpura to please Rukmiṇi with his prediction (2); Koravañji is described(3-11); she is called in by Rukmiṇi for a reading of her palm (11 pr-12 pr); koravañji comes singing śṛṅgāra and dancing ; she is described (13-15 pr-1). Koravañji asks Rukmiṇi to show her pam (15 pr-2.3). She praises Rukmiṇi for her beauty 15pr), describes her own travels and prowess (16-21). Rukmiṇi asks the koravañji to read her palm and make verifiable predictions (22). Koravañji asks her to hold in her own mind her innermost daseire while showing the palm (23-24). The koravañji invokes her patron dieties (24 pr) and proceeds to predict that Kṛṣṇa will be her husband and mentions her achievements in support of her predictions (25 33). Rukmiṇi admits her love for Kṛṣṇa. Koravañji praises the qualities and glory of Kṛṣṇa as bridegroom and

157 ibid. loc. it.

158 Śrirama Appa Rao, Poṇaṅgi-, op. cit. pp. 156-157

159 Vādirāja, Nārada koravañji, in Śri Vādirājara Kṛtigaḷu, pp. 462-471

promises that he will come to her soon to take her away (37-46); she reiterates Kṛṣṇa's early arrival and assuages Rukmiṇi's doubts and fears, and draws her attention to Kṛṣṇa who is speeding to Kuṇḍināpura in his chariot (46-51); Kṛṣṇa arrives and carries Rukmiṇi away in his chariot (51 pr). glory of Kṛṣṇa is sung to celebrate his arrival (52 54); koravañji states that her prediction is verified and demands gifts (55-57) ; she is richly rewarded (57 pr). benediction (58).

This koravañji nāṭaka has certain novel features : The koravañji is the mythical semicelestial vaiṣṇava saint Nārada in disguise. He already knows that Rukmini's love for Kṛṣṇa is reciprocated by him. The heroine Rukmiṇi dos not see the hero during a procession of the latter as is common with later koravañji plays ; nor does she send a dūti to confess her love for Kṛṣṇa and to plead with the hero to come to unite with her; this has been already accomplished before the play commences in terms of a letter she has written to Kṛṣṇa sent through a brāhmaṇa emissary (36 pr.) The hero's rescue of the heroine by abduction is also novel; but the composer is committed to these differences because of the restrictive influence of his exemplar viz the Bhāgavata purāṇa, in both outline and details. The only major innovation is the role of Nārada as koravañji, presumably assumed by the former at the instance of Kṛṣṇa himself.

In other respects however, the Narada koravañji presents features which correspond to those of later koravañji plays in Karnataka and elsewhere. The koravañji is dressed in a saree, carries a basket on her head and carries the siṅga (fetish ? child ?) on her back. She wears earrings, banges, ankle bells and a waist band ; she describes her travels and predictive achievements. She enters the stage dancing. She is incidental to the main theme viz. the love of Rukmiṇi and Kṛṣṇa but dominates the play while only a small fraction of the play deals

perfunctorily-the coming of Kṛṣṇa and his elopement with Rukmiṇi at the end. The koravañji is conversant in kannaḍa and telugu; there is no indication of her belonging to a hill tribe. A peculiarity is that she appears at the very begining and stays till the very end of the play. There are narrative passages throughout the play in both prose and verse which are presumably recited by a sūtradhāra: in fact, the whole Nārada koravañji is a narrative with interspersed dialogues. Therefore, the sūtradhāra or narrator stays from the beginning to the end, even before the appearance of the koravañji. The story does not record the return of koravañji back to being Nārada. The main character of the play is referred to as koravi twice (19, 35) and as koravañji eleven times (2, 4, 10, 11 pr, 12 pr, 13, 15 pr, 21 pr, 36 pr, 45 pr, 57 pr). The composer's signature (hayavadana) occurs in the opening and concluding passages.

The edition is based on a unique exemplar which is not specified by the editor. No rāga or tāla is mentioned; it is probable that several rāgas and several tālas were used to confer musical variety, to effectively portray the mood and rhythm of the words. It is also probable that Vādirāja had a model (from a predecessor composer or from folklore) after which he has fashioned the Nārada koravañji-which is the first *available* play of its kind. He may have used folk tunes and rhythms obtaining in the model to anthenticate it.

On structural analysis, the 58 (numbered passages) may be resolved into the following : 2 line stanzas -26 (8-10, 13, 16–18, 20-27, 29, 36, 38-40, 44-49, 51, 53), 3 line stanzas–7 (30, 35, 37, 50, 52, 54, 56), 4 line stanzas-17 (1–6, 11, 12, 28, 31, 32, 34, 41, 43, 55, 57, 58), 5 line stanzas-6 (7, 15, 19, 33, 42, 55), prose passages–18 (not numbered; occuring after stanza numbers 11, 12a, b, 14, 15a, b, c,d, 21, 22, 24, 36, 41, 43, 45, 51, 54, 57). Of these, 11 passages are in telugu: stanza numbers 20-22, 38-40 (2 line stanzas), 41 (3 line

stanza; prose passages after nos. 43, 51, 54. It is interesting to note that the koravañji performs them in blocks (20-21) (22), (38-41 pr), but not as separate units, but continuous with kannada passages. The stanzas rhyme, with few exceptions viz. 7, 19, 25, 27, 30, 32, 33. 34, 41, 43, 54, on the second syllable. Some of these exceptions may be resolved into smaller, rhyming units. The syllabic quantity is variable in the stanzas, but approximately equal in many stanzas. The prose passages are replete with alliteration and euphony and are composed in the style of cūrṇika and daṇḍaka.

The Nārada koravañji is a short (for a koravañji nataka) beautiful composition and deserves to be revived on the contemporary bharatanāṭya stage.

A few more compositions affiliated to the koravañji may be mentioned in passing. The first is a kaṇi-song. Kaṇigārti, kaṇigāti is synonymous with koravañji and means a women who divines the future with the reading of a palm, face etc. The male analogue is called kaṇigāra. Kaṇi means an astrologer in tamil. The song mentioned above is of Kanakadāsa[160] in which he, as a kaṇigāra teaches the rejection of superstitious faith in sundry dieties, and unswerving faith in the one and only God. This is only a song with a structure 2045 with no dramatic element, theme or dramatic personae. The second is a koravañji pada of Mahipatidāsa.[161] A koravañji seeks to predict to Satyabhāmā (!) who is pregnant that she will beget Lord Kṛṣṇa as her son and takes the opportunity to describe the glories and ten incarnations of Viṣṇu as also yogic techniques of

160 Keshavadāsa, Beluru-, Śrī Haridāsa-sāhitya, pp. 227-228

161 Mahipatidāsa, koravañji-pada, Śrī Mahipatidāsara-kṛtigaḷu, ed. Varadaraja Rao, G. ES 4, pp. 461-470

selfrealisation. It follows the conventional pattern of koravañji theme. It refers to a koravañji. (5, 10, 57, 63) and koravati (1). t has dialogus between Satyabhāmā is here inconsistent, unless the term is intended (implausibly) to refer to a woman in general. It is more likely addressed to Devaki (Kṛṣṇa's mother). It has no prose passages, nor passages of other languages than kannaḍa. The whole composition is one single song : 10.4.64, unlike the Nārada koravañji in which no separate song-units are composed. A one-line refrain in the form of pallavi shows that this was intended to be sung rather than enacted as a play. Syllabic distribution in stanza-lines falls broadly into three ranges : the longest stanzas are nos. 36, 37, 59, 60, 61, 62 (22-25 syllables), longer stanzas are nos. 19, 20, 21, 30,31,32, 33, 35, (12-20 syllables) ; the rest are of normal in length (11-16 syllables). The koravañji described here bears close resemblance to the one described by Vādirāja in her appearance and words. As is common with songs of Mahipatirāya, this is strongly oriented to metaphysical and spiritual dimension. A more detailed discussion of this aspect of the song lies outside the scope of the present study.

Prasanna Veṅkaṭadāsa is mentioned[162] as having composed a Nārada koravañji (under print). This will also be briefly described presently.[163]

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162 Indubai, T.K. (ed.) Śrī Prasannadāsara Bhāgavata, Introduction, p. xiv

163 a. Prasanna Veṅkaṭadāsa, Nārada koravañji, ed. Patil, A.T., Prasanna Veṅkaṭadāsaru Mattu Avara Kṛtigaḷu, pt. 9, Viśeṣa Kṛtigaḷu, pp. 94 ff.

b. idhem, op, cit. ed. Indubai, T.K., Haridāsa-sāhityamāle, No. 12, Institute for Kannada Studies, University of Mysore (under print)

Two koravañji songs of Heḷavanakaṭṭe Giriyamma are available: Brahma koravañji and Kṛṣṇa koravañji. Of these, the first is complete and the second is now available only in a fragment. Brahma koravañji [164] is constituted from three collative sources: O-13, Kha, Mu-91.[165] The first offers the longest version, consisting of 71 stanzas and 11 vacana (prose) passages. Mu-91 contains the shortest version with a total of 45 stanzas, inclusive of prose passages. Kha offers 56 stanzas, again including prose passages. The last two enumerate all the passages seriatim while O-13 attempts serial enumeration at the begining only, excluding vacanas. Kha offers an additional vacana at the end of section 9 (*vide infra*). The *textus vulgate* appears to be that of O-13, which divides it into 22 sections, each a self-contained unit of dialogue between the koravañji and Devaki, and separated from its predecessor by the ascription of a tāla or of a tāla and rāga, which are found only in this source. Each section consists of a small number of stanzas. Of the 71 stanzas, 4 are couplets (15. 1, 2, 3; 20. 2), 9 are triplets (8. 1, 2, 3, 4, 5; 16.2; 22. 1, 2, 3), 3 are quintets (4. 1, 2, 3), one is a sextette (19.2) and the remaining 54 are quatrains. Since the vacanas are also divisible into stanza-feet rhyming uniformly on the second syllable as the stanzas do, they are also treated as stanzas (hence their inclusive enumeration by Kha and Mu-91), but inferably without being set to tāla. Of the 11 vacanas, one has only one line (10), one has two lines (3), one has three lines (2), 7 have four lines (1, 4, 5, 6, 7, 8, 9) and one has

164 Giriyamma, Heḷavanakaṭṭe-, Brahma koravañji, ed. Indubai, T.K. Heḷavanakaṭṭe Giriyammana Hāḍugaḷu, pp.153-173

165 O-13: Ms. no. 1642, Kannada Adhyayana Kendra, Bangalore University, Bangalore

Kha: Ms. in Kannada Adhyayana kendra, Bangalore University, Bangalore

Mu-91: Brahma koravañji, ed. Mugali, R.S., in 'Sādhane', vol. 9, no. 1

five lines (11). On the other hand, Vādirāja has composed these, called gadyas, without rhyming ; these are thus incapable of being resolved into stanza-lines.

O-13 structures the Brahma koravañji musically as follows in terms of stanza content and rāga / tāla.

section no.	no. of stanzas	rāga/tāla
1	5	nāṭi/jhampa
2	3	— trivuḍe
3	3	— vilambita eka
4	3	— eka
v	—	—
5	5	bhairavi/pañcaghāta
v	—	—
6	3	— eka
v	—	—
7	3	— vilambita eka
v	—	—
8	5	— eka
v	—	—
9	3	— aṣṭa (aṭṭa)
10	3	kāmbodhi/aṣṭa
v	—	—
11	3	— eka
v	—	—
12	5	eka
v	—	—
13	3	kedāragaula/trivuḍe
14	3	— aṣṭa
15	3	— trivuḍe
v	—	—
16	3	— aṣṭa
17	3	— vilambita aṣṭa
18	1	— eka

v	—	—
19	3	— eka
20	3	— jhampā
21	2	— eka
v	—	—
22	3	nil

Kha ascribes the rāga punnāṭa at the beginning of the song but no tāla The composition is segmented but without the refrain of pallavi or anupallavi. The word content is continuous, but is conveniently divisible into segments, consisting of narration or the whole passage of each party in a dialogue ; this is marked by a change in the rhythm structure or in the melody-rhythm structure as indicated above. This is an ingenious and adequate musical technique in a dramatic theme. Each segment has, with two exceptions (no. 19 which inserts a sextet between two quatrains and no. 20 which inserts a couplette between two quatrains) the same single kind of stanza type, probably intended to sustain the same single affective environment. Vādirāja employs a musical technique at variance with this. It is not clear from Kha whether the song was performed to one or more tālas, or if performed to tāla at all. If not, changes in verbal and affective flow would depend on general changes in rhythm structure somewhat loosely executed, because the stanzas or the vacanas are not prosodially structured but contain only approximately comparable syllabic quantities as will be shown presently.

Many songs of Giriyamma have been transmitted in both hindusthani music and karntaka music ; they are/were performed to rāgas and tālas of both as revealed in their textual sources. This is natural because she hailed from north Karnataka where hindusthani music flourishes, but became equally popular in south Karnatake where karnataka music flourishes; this is true of every haridāsa. However, the Brahma koravañji appears to have been sung

only in rāgas and tālas of karnataka music. This so because O 13 is from Bangalore and the copy probably prepared in the Old Mysore area.

Only four rāgas viz. nāṭi, bhairavi, kāmbodi and kedāragaula are given in the Ms. for 71 stanzas and 11 vacanas. These are inserted haphazard in the work with no regard to change in verbal or dramatic theme: e.g. bhairavi-pañcaghata are more logical *after* rather than *before* 5.1. where Devaki begins to speak, but the shifting of pañcaghāta tāla would not be justified because the entire section 5 is a single structural unit. The two others-kāmbodi-aṣṭa (aṭṭa) and kedāragaula-trivuḍe are slightly better placed because they indicate a definite phase change in narration. It is not improbable that these are erroneous scribal insertions. It may be recalled that Kha ascribes a single rāga viz. punnāṭa for the entire song, which conforms to similar practice (at least in textual tradition) in the long songs of haridāsas.

The tālas given for this song are jhampā, trivuḍe (= triśrajāti tripuṭa)vilambi(+ta)eka, eka, pañcaghāta, aṣṭa = aṭṭa) and vilambi (+ta) aṣṭa. These are more or less appropriate for the corresponding syllabic structures. The technique of juxtaposing two different tempi of the same tāla (sections 6, 7, 8; 16, 17) to handle widely different syllabic contents of stanza lines is noteworthy, though the application of the same tāla in adjacent segments (nos. 8, 9; 18, 19) containing different lengths of stanza feet is questionable. The epithet vilambi and the names trivuḍe, aṣṭa and pañcaghāta suggest a folk usage, especially of yakaṣagāna. The normal speed in tāla movement in yakaṣagāna corresponds to the middle tempo (madhyalaya) of karnataka music. Therefore it is necessary to indicate a slower tempo with the term 'vilambi (+ta)'. The use, and naming, of tālas in terms of tempi found in

hindustani music or yakṣagāna has no correspondance in karnataka music. Since eka-vilambi eka and aṣṭa-vilambi aṣṭa have different rhythm patterns, their use in adjacent sections is both appropriate and justified. Pañcaghāta (phonetically deteriorated into pañcāgati in yakṣagāna) is khaṇḍajāti maṭhya tāla rendered with five (pañca) beats (ghāta). This is described by me elsewhere.[166] The rāgas naṭi, bhairavi, kāmbodi and kedāragaula are also discussed in detail elsewhere.[167]

It has been mentioned above that the stanzas of Brahma koravañji are composed in couplet, triplet, quatrain, quintet and sextette. These may be examined for structural patterns in terms of syllabic quantity. Among the couplets, three reveal a pattern of l, $l+1,2$ where l is the length of the shorter line (15. 1, 2, 3) and one (20. 2) has l, $l+2$. The triplets have these patterns : l-1,2, l-2 to 4 ($l=16$) in 8.1,2,3,4.5); l, l-1, l-1 ($l=16$) in 16.2; 22.1,2,3. In the quintets (4. 1, 2, 3), lines 2, 4, 5 are approximately equal while 1 and 3 are approximately equal but slightly longer. In the only available sextette (19.2) syllabic distribution is 16–17 in lines 1, 2, 4 and 13-14 in lines 3, 5, 6, thus containing roughly couplet structure of ls.... Quatrains occur in the largest number in this song. These may be broadly grouped into those in which the syllabic quantity in the stanza line is small, middle and large. Many quatrains are composed such that the lines are roughly equal within a tolerance of $\pm$ 2 e.g. 3.3 ($l=14$ to 18), 5. 1, 2, 3, 4, 5 and 10, 2,3 (average = 14), 14.1,2 (average = 12,13), 21. 1,2 (average =

166 Sathyanarayana, R., Sulādis and Ugābhogas of Karnataka Music, p. 36

167 idhem. Karnāṭaka-saṅgīta-vāhini, pp. 77, 91-92, 106–109, 117–118 respectively

22 $\pm$ 1). In some quatrains, the last line is longer by 20-25 p.c. e.g. 1. 1,2,3,4,5 (av. = 15 $\pm$ 1), 2.1.2,3 (av = 20 $\pm$ 2), 10.1. Many other quatrains may be decomposed into *lsls* : e.g. 6. 1, 2, 3 (*l* = 13, 14; *s* = 9, 10); 12.1, 2, 3, 4, 5 (*l* = 12, 13 *s* = 7, 8); 13. 1. 2, 3 (*l* = 13 to 16 *s* = 5 to 9); 17,1,2,3 (*l* = 12 to 14 *s* = 8,9). There are some *lsll* patterns e.g. 3.2. *ssll* e.g. 7.1,3. Some quatrains reveal a progressive tapering of syllabic quantity towards the last line e.g. 1. 1, 2, 3 (19 to 13, 21 to 13 or 14). Finally, there are stanzas in which the lines 1, 3 are somewhat longer than the lines 2,4 but cannot be accommodated under the '*lsls*' pattern e.g. 7, 1, 2, 3 (2-4 = 13,14; 1-3 = + 2, 3); 9. 1, 2, 3 (2-4 = 12, 13; 1 3 = + 2, 3); 16.1 (2-4 = 14,13; 1-3 = 15); 19. 1, 3 (2-4 = 15, 14; 1-3 = 17, 16); 20,3 (1-3 = 15; 2-4 = 13, 14). There is a quatrain which may be roughly classified as '*lsll*'. Some stanzas have syllabic quantities which seem to be ambiguous in pattern e.g. 14.3, 16.3, 18.1.

Finally, the word content of the Brahma koravañji may be described : composer's laudation of Veṅkaṭeśvara (iṣṭadaiva) from foot to head (1.1, 2, 3, 4, 5); Devaki is suffering imprisonment by Kamsa; Brahmā becomes a koravañji to give her hope and courage that Nārāyaṇa would be incarnated in her to destroy Kamsa (2.1); koravañji is described (2.2, 3; 3.1, 2, 8). She comes to the town of Madhurā and is beckoned by Devaki (3. 2, 3); koravañji describes her own prowess in divination (4. 1, 2, 3; V-1, 5, 1); Devaki prepares for divination and describes her woes (5.2, 3, 4, 5). Koravañji invokes her favourite gods (V–2), promises that Devaki would beget the eighth issue as a son who would destroy Kamsa and liberate her and reassures her (6, 1, 2, 3, V–3) and assures her of the veracity of her predictions (7. 1, 2, 3, V–4). She predicts the birth of Kṛṣṇa and describes him (8. 1, 2, 3, 4); Vasudeva's exchanging the infant with Durgā; Durgā's rebuttal of Kamsa and

escape (V-5, 9. 1, 2). Kaṃsa's anxiety and his deputing several rākṣasas to kill the child; Kṛṣṇa's destroying them (10. 1, 2, 3). Child Kṛṣṇa's pranks and adventures (V-6, 11: 1, 2, 3: V. 7. 12. 1 to 5), Kaṃsa sends Akrūra to bring Kṛṣṇa for the bow-festival (V-8, 13.1) Kṣṛṇa's journey Madhurā; and confers fulfilment to devotees on the way (14. 1, 2, 3), Koravañji again reassures Devaki that Kṛṣṇa would destroy Kaṃsa, coronate Ugrasena, release Devaki and Vasudeva, destrays, Kaurava's protect Pāṇḍavas (15. 1, 2, 3; V.9,; Devaki reiterates her sorrow and difference (16. 1, 2, 3), koravañji assures again of the correctness of her divination (17. 1, 2, 3), Devaki grieves over her imprisonment (18.1). Koravañji expresses her self.onf.dence and describes he self punning on Brahmā (19. 1, 2, 3) and pleads for gifts; praises Devaki and bids fa.ewell (20, 1, 2, 3; 21. 1). Devaki promises precious gifts to koravañji if her predications come true (21.2). Koravañji vouchsafes her predictions (V-11) and leaves (22. 1, 2, 3).

As started above Kṛṣṇa Koravañji, Giriyamma's second composition of this type is only fragmentary.[168] It is constituted from two sources, both being *impressi typis.* viz, Mu 73 and Mu-76.[169] It consists of three passages, of 10, 7 and 6 lines respectively, such that they fo.m couplets, rhyming on the second syl'able and is roughly patterned in *ls* series, the first line in the second passage could be

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168 Giriyamma, Heḷavanakaṭṭe-, Kṛṣṇa koravañji, ed. Indubai, T.K., op.cit. pp. 175-176.

169 Mu-73 : *impressi typis,* Heḷavanakaṭṭe Giriyamma Hāḍugaḷu, ed. Kāvyapremi, Samaja Pustakalaya, Dharwad, 1977
Mu-76 : *impressi typis,* Sarojini Mahishi, Karnatakada Kavayitriyaru, Dharwad, 1965

split into two rhyming smaller lines. The last two lines of the third passage are approximately twice as long as lines 2 to 4. Neither source ascribes rāga or tāla to the song. The first passage is invocation, the second describes the koravañji and the third the proclamation of her powers The last two lines suggest that her divination is addressed to a woman. It is possible that this may be a koravañji song on Rukmiṇi pariṇaya.

The Nārada koravañji of Prasanna Veṅkaṭadāsa is constituted from five collative sources : Bc 41, Mu-50, Go- 13, 17 and 23.[170] It narrates the story of how the sage Nārada took the guise of koravañji to bring hope and courage to Rukmiṇi-who was pining for Kṛṣṇa–through her divination and expertise in palmistry. The koravañji is vividly described both by the composer and through her own words. This corresponds closely to the picture painted by Vādirāja and other haridāsas. The song commences with laudation, followed by invocation.

The entire prabandha has 34 songs of which 24 are set in the kṛti format while the remaining ten are prose passages which are divided into two classes called vacana[171] and cūrṇika[172]. It is clear that these carried different connotations and functions because they are used consecutively (nos. 25, 26) and given as variants only once (no. 11) in the collative sources. Vacana means recited prose ; cūrṇika is a variety of the ancient musical form called gadya described in early treatises on Indian music.

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170 Bc-41 : D. R. Bendre's collection of MSS. Dharwad
Mu-50 : *Impressi typis*, Patil's edn. (*vide* footnote 163 a)
Go - 13, 17, 23 : MSS. in the collection of Haridāsaratnam Gopāladāsa, Bangalore.

171 nos. 9, 11, 13, 23, 26, 31

172 nos. 11, 15, 17, 19, 25

It is an aprosodial text prescribed to be set to the tranquil emotion (śānta), vaidarbhi riti and sattvati vṛtti.[173] Curṇika is now preserved only in the Mysore School of bharatanāṭya as an introductory item. It consists of a prose passage which is replete with euphony and alliteration.[174] The passages called curṇika in this Nārada koravañji do not seem to conform to these descriptions. The 4th and 23rd songs have passages in tamil.[175] Except for nos. 13 and 21 they have neither rhyme nor alliteration. One song (21) is devoted to divining (kaṇi)

An interesting feature of the song is the ascription of rāgas to prose passages. Another interesting feature is that there is no anupallavi in any kṛti or pada. There are a few which contain neither pallavi nor anupallavi but simply a sequence of stanzas. This is a song form frequently employed by most haridāsa composers. Again, the kṛti structures contain only couplets or quatrains.

The musical data in the song may be summarised thus : (variants are given in brackets). Song structures are notated in terms of four numbers, the first of which gives the number of lines in the pallavi, the second the number of lines in the anupallavi, the third, the number of lines in the caraṇa and the fourth, the numer of caraṇas. The sequence here is : serial number of composition, rāga (rāga in variant readings), tāla (tāla in variant readings), song structure.

173 Śārṅgadeva, op. cit. 4.185-196. pp. 270-274 ; for details *vide* Sathyanarayana, R., Puṇḍarikamāla, pp. 427-432

174 Sathyanarayana, R., Bharatanāṭya : A Critical Study, pp. 224, 229-232

175 Vādirāja, Nārada koravañji, loc. cit. nos. 20-22, 29-32, 38-41, 41 pr., 51 pr., 54 pr., pp. 465-743

1 nāṭi	jhampā	2043
2 saurāṣṭra	tripuṭa (bilandi)	0047
3 ś.i	jhampā (tripuṭa)	0043
4 madhyamāvati	ādi (triśra gati)	4043
5 śaṅkarābharaṇa (mohana)	aṭṭa (triśragati)	2023
6 madhumādhavi (madhyamāvati)	eka (triśragati)	0043
7 regupti	jhampā	0043
8 bhairavi (ghaṇṭārava)	ādi	2047
9 kannaḍa kāmbodhi	vacana	4 lines
10 kedāragauḷa	aṭṭa	4045
11 toḍi	vacana (cūrṇika)	6 lines
12 regupti	aṭṭa (tripuṭa, ādi)	4043
13 kāmbodhi	vacana	4 lines*
14 sāveri	jhampā	0041
15 saurāṣṭra	cūrṇika	20 lines*
16 mohana (śaṅkarābharaṇa)	ādi	0043
17 saṅkarābharaṇa	cūrṇika	20 lines
18 mecabauḷi (rudrābharaṇa)	aṭṭa	0027
19 kalyāṇi	cūrṇika	26 lines
20 sāraṅga	ādi	0023
21 bilahari (bilāvarā)	ādi	4047
22 bhairavi	bilandi	0043
23 mohana (āhari)	vacana	8 lines

* rhyme on second syllable

24 nārāyaṇa gauḷa	aṭṭa	0046
25 erakala kāmbodhi	cūrṇika	30 lines
26 deśī (mukhāri)	vacana	7 lines
27 bauḷi (mukhāri,deśi)	ādi	0043
28 suraṭi	jhampā	0043
29 mukhāri	ādi (aṭṭa)	2023
30 kannaḍa kāmbodhi (māṇḍ,mecabauḷi)	jhampā (aṭṭa)	2031 2042
31 kāpi	vacana	8 lines*
32 nādanāmakriyā (rāmakriyā)	jhampā (ādi)	1043
33 nāgagāndhāri (dhanāśri)	ādi	0043
34 dhavaḷāra	ādi	0042

Rāga variants (in 21, 30, 33) indicate the influence of hindustani music, and thus suggest a late origin of the manuscripts. Dhavaḷa (-āra) in the final song is the name of a popular folktune in Karnataka, used in benediction there is a namesake song, described in textual tradition in Indian music from early times.[176] The two seem to be unrelated.

As mentioned earlier, the koravañji theme commenced its career as folksong. It is preserved in kannaḍa in the form of koravañji-or kaṇi songs. Such form is used by some vīraśaiva vacana-composers as a vehicle for religious or spiritual themes in a mystic style. Ja. Caa. Ni. brings to light three such songs.[177] Of the 26 authors he lists in his

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* rhyme on second syllable

176 Śārṅgadeva, Op. cit.-4, 298-303 ; for details *vide* Sathyanarayana, R., Puṇḍarīkamālā, pp. 490-494

177 Ja. Cha. Ni, koravañji Sāhitya, pra. 2, Śrīśaila Niḍimāmiḍi Pustaka bhaṇḍāra, Bangalore, 1964

Koravañji Sāhitya (page facing modal-nuḍi on p.2), three have composed koravañji songs : Cannamallikārjuna (pp.5–13, telugu kāmbodhi rāga), Guru-śāntaramaṇa (pp. 14-17, śuddhakāmboji rāga), Guru-śānta (pp. 42-43, deśī rāga); the work also contains other folkforms such as nāṭya gita (pp. 21, 60), kōlu hāḍu (p. 22), antiphony (p. 52), beḍagu or (metaphysical) conundrums (pp. 49, 72, 103, 113), candamāmi (p.102), livaṇi (p. 64) and lullaby (p. 130). Each of the koravañjis is set only in rāga but not in tāla. The first (in telugu kāmbodi, which originated as a folktune in Andhra) has a song and prose passages ; the song has a pallavi followed by 8 stanzas. Since no tāla is ascribed uniformly for all three koravañji songs here, it is clear that the song has a rhythmical- but not tāla- format. Prose passages are inserted ofter each stanza to explain and expand what is said in the stanza : the narrative is in the form of question and answer in the prose passages. The second is a kaṇi song, set to śuddha kāmbodi (a rāga which was archetypal to kāmboji but which gradually was eroded into a tune), but to no tāla. This is also similarly patterned, consisting of a pallavi and five stanzas interspersed with prose passages in a question-answer format in exegesis and expansion. The third, set in the rāga deśī (which means folk-or borrowal from hindustani music) has only a pallavi and three stanzas but no prose passages. The literary style is realistic and all three songs are a study in *double entendre*

It has been said above that the koravañji has been experimented with as a yakṣagāna also. One such interesting instance is Brahma koravañji. This is inserted as a play within a play in the Kṛṣṇa Carite yakṣagāna by Pārtisubba.[178] Kṛṣṇa Crite extends over a total of 125 passages.

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178 Parti Subba, Yakṣagānagaḷu, ed. Krishna Bhatta, Kukkila., Kannada Adhyana sams the, University of Mysore, Mysore, 1975, pp. 446–512

including songs, ṣaṭpadidvipadi, kandapadya, śārdūla-vikrīḍita, mattebhavikrīḍita, etc. Of these, Brahma koravañji has 22 passages; these consist of a vārdhaka ṣaṭpadi (25), a prose passage (26 pr), a sāngatya (35), 2 dvipadis (28, 42), 5 kandas (30, 34, 36, 39, 44), songs without pallavi or anupallavi (26, 27, 29, 31, 32, 33, 38, 40, 41, 43, 45, 46), one song with a pallavi: 2082 (37). The entire yakṣagāna features some 29 songs in the format of kṛtis (2-1244, 9-2033, 18-2043, 19-1243, 37-2082, 48-1053, 52-2042, 54-2084, - with a structure IIIlssII-, 56-2043, 60-12,10,2, 61-2042, 64-2043, 70-3043, 74-3043, 82-2052, 84-1241, 90-2042, 91-2023, 97-2025, 99-2023, 101-3052, 104-2045, 105-2072, 109-2023, 110-2252, 113-2443, 114-2042, 116-2043, 117-4024).[179] Thus the songs in this (and other) yakṣagānas are of two kinds: those segmented through a recurring pallavi and those in which the narrative is continuous without the intervention of a recurring musico-literary theme. In the first variety, the narrative is not continuous; both music and words of every stanza are conditioned to end in a passage which naturally leads to the pallavi. Both varieties are used by Vādirāja in his bhramara gīta. Both varieties are set to both rāga and tāla.

The Brahma-koravañji (25-46) of Parti Subba is so named because Brahma becomes a koravañji. After Kamsa kills the first six children of Vasudeva and Devaki and imprisons them, Brahma decides to bring solace, comfort and joy to Devaki by foretelling her, the guise of a koravañji, that Viṣṇu would be incarnated as her son (25, 26, 26 pr.); she is described in her conventional appearance and form (27-30). She comes to Madhurā, tell to Devaki her fortune (30). The two are engaged in a dialogue; Devaki gives koravañji pre-

179 ibid. pp. 491-509

sents and shows her palm (31-34). Koravañji invokes Gaṇapati and asks Devaki to explain her problem and Devaki does so (35-37). Koravañji predicts the birth of Viṣṇu as Kṛṣṇa and his exploits, and promises a bright, happy future (38-39). Devaki expresses apprehension of Kaṁsa's determination to kill the forthcoming child also and receives koravañji's reassurance and advice that she must solace herself because none is exempt-including even such great people of the past as Sitā, Damayanti, Candrāvati (Candramati) from suffering; She assures that Devaki the birth of Kṛṣṇa will soon end all her sufferings and sorrow; she asks-as is customary with their kind- for some food for her child and some oil for her hair, (receives them) and departs. The similarity of this with that of Mahipatidāsa's Brahma-koravañji may be noted.

Though the koravañji form is of folk origin and its principal *dramatis persona* viz. the koravañji is a tribal woman, it is ambient and has somewhat diffused into the perimeter of classicism also as borne out by the following circumstances : it is treated by composers of classical music such as Vādirāja, Prasanna Veṅkaṭadāsa, Saptarsi and and Serfoji; it frequently borrows from the idioms and structures of karnataka music and bharatanatya; it was frequently composed for performance in temples and royal courts; its literary theme pertains to divine or semi divine beings rather than to folk; its literary style is more compatible with the classical than colloquial; it was sometimes composed in samskṛta also. However, it has also retained its folk or semifolk flavour, among other things, in the following : costumery and make up; certain literary and performance conventions; all the *dramatis personae* e.g. kuratti, kurava, his friend, sūtradhara, kaṭṭiyakāran etc are of folk origin except the heroine (and the hero, who seldom appears on the stage); folk structures such as

the kalitturai are employed; the wondering profession of the koravañji is brought out in her mention/description of many near and distant lands and people; she uses other dravidian languages.

Before concluding this brief study of koravañji form, two exampls from Tanjore may be noticed : Mohini vilāsa-nāṭya naṭakam and Devendra kuravañji.

Mohinivilāsa koravañji is the work of Saptarṣi,[180] court court poet of Śāhaji II who ruled at Tanjore from 1684 to 1710 A.C. This title clearly recognises the hybrid growth of the koravañji from dance (naṭya) and drama (naṭya). The colophon reads however, 'Mohinivilāsa kirātikā-caritam samāptam'. The terms kuravañji and kirātikā are used synonymously in tamil and samskṛta respectively. The work describes the love of Kamalāvati for Śāhaji, and the koravañji's divination of the fulfilment of the former's yearnining for union with the hero. The composition has fifty song units; of these 33 are composed in samskṛta (1-6, 9 13,17, 22, 25-37, 41, 42, 44-46, 49, 50), 13 in tamil (7, 17, 19-21, 23, 24, 37, 39 40, 43 47, 48) and 2 in telugu (15, 16) Thematically, the song units may be distributed as follows : nandi (benediction) consisting of a praise each Sarasvati, Vināyaka, Subrahmaṇya and Tyāgarāja (1-4); toḍaya (declamation) (5); sūtradhāra's summary of the play (6); entry of Kamalāvati with her companions; the latter sing of the heroine's love for the hero (7-11); heroine confesses her love and pining for the hero (12), the kirāti enters, proclaims her powers of divination; heroine seeks to be reassured about the koravañji's abilities and the latter replies to her satisfaction (Kamalāvati-25, 27, 34, 36, 38;

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180 Saptarshi, Mohinivilasa Kuravanchei, ed. Srinivasan N., Tanjore Sarasvati Mahal Series No. 205 Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Thanjavur, 1985

koravañ i 26, 28, 33, 35, 37, 42); ko avañji seeks gifts (39 41); buffoon's ent.y and antics (43 45); korava's companion comes (46); siṅga and siṅgi sing in antiphony (saruval sindhu) and retire (47-50).

An unusual and interesting feature of the work is the composition of not only tamil verses but samskṛta verses also in tamil prosodial structures; while mixing words of both languages in the same metrical structure is common enough in verse or prose in tamil Vaiṣṇavite literature, this work offers these metrical compositions separately in each language. Thus there are 17 arucir stanzas (1-4, 7, 9 14, 21, 23, 27, 29, 34, 36, 38, 39, 46, 49), one is in agaval-pā (6), one in veṇbā (41), two in maṭṭu-vṛitta (42, 43) and one in vṛtta (48). Besides these metrical structure which were probably musically recited, there are othermusicalstructures, such as daru, pada, padya and (kaṭṭalaik-)kalitturai. The darus number 18. These include as tōdayam i.e. invocatory prologue (5), a samvāda (antiphonal) daru, called saruval sindhu (47) and maṅgala (benedictory) daru. There are six kaṭṭlaik-kalitturai's (13, 15, 17, 19, 26,30).These are uniformly quatrains with 16 syllables, per foot, and are well known tamil metrical species with many sub-varieties.

The Mohinivilāsa kuravañji has two padas (14, 45) and one padya (18). The first pada has a two-line refrain, but no pallavi, which is repeated after each of its three segments; each segment opens with two lines with second and third syllables form a rhyming unit, followed by caesura.The other (no. 45) a 2-short-line pallavi, 2-line anupallavi and three 5 line-caraṇas each caraṇa has the syllabic structure of; 14+2, 14+2, 14, 10, 10 syllables in which the last two lines are composed of two parts of 5 syllables each. Thus the two padas do not reveal any structural similarity. It is not clear why they are similarly named, nor how they differ from padya or daru. Analogous classification or differentiation in other works has not come to my notice.

The padya (no. 18) opens with a one-line pallavi and continues with a one-line anupallavi and three 2-line caraṇas, each line divisible into two approximately equal segments both of which rhyme on the second syllable; so the pallavi, anupallavi and caraṇas could also be regarded, on the criterion of rhyming, as consisting of 2, 2 and 4 lines respectively. This is common enough in the kṛti form. A kṛti is also called 'haridāsa pada', but the name 'padyam' for this composition is intriguing.

'Daru' does not seem to signify a uniform musical structure in the Mohinivilāsa koravañji. This name is applied to 2-line songs (8, 22); however, it is not possible to read these lines in the latter (22) as a 2-line pallavi segment or a 1-line pallavi segment and 1-line anupallavi segment as belonging to the daru which occurs immediately next (but not separately numbered) with the structure 0044, because of thematic change.[181] Next, there are darus with no pallavi or anupallavi but only a few quatrains as caraṇas, in which the lines possess an approximately equal syllabic quantity e.g. 0043 (10) 0023 (16), 0028 (28), 0048 (31), 0024 (35).[182] Three darus (5, 14, 22) occur which do not have a separate pallavi segment, but the the first line of the first stanza is used as refrain. In one daru (12), an extraneous word viz. Tyāgarāja is used as refrain for each of the five couplets. The other darus have a clear-cut kṛti format, in which the song is divided into pallavi, anupallavi and caraṇas (20 : 1144; 24 2221; 37 : 1223 ; 40 : 2223). Three darus have no anupallavi (25, 33, 44) ; among these, the pallavi is indicated as dhru(+va) in the first two. In the saṁvāda daru (47), the first line is a separate segment but not a refrain, and runs on to the next couplet as a passage sung by the siṅga

181 In the initial 2 lines, Sumukhi, maid in attendance goes to fetch the koravañji. The latter enters and performs in the next four quatrains, invocatory music and dance. Thus there is no thematic cohesion as in the kṛti.

182 for numerical notation, *vide* footnote no. 118

(korava). In the remaining 12 couplets the first line is sung by the siṅga ; it is taken up in the last word i.e in atita graha by siṅgi, such that it runs into the second line, in antiphony. Finally, one daru is given as ēlipadam (16). This has the structure 8 23 in which the last word of the first line in each couplet runs on to the second line.

Elipada, also called yāla pada, is a well known metrical structure in folk songs in kannaḍa, tamil and telugu. It is treated as a classical metre by kannaḍa prosodists ; it consists of a couplet with a total of seven gaṇas, divisible into groups of 2, 2, 3, in which six are viṣṇu gaṇas while only the sixth is brahma gaṇa.[183] It is also derived from the tripadi metre by omitting the third foot of the latter.[184] In music however, it is an honored, ancient prabandha consisting of 3 feet, which may be differently organised in respect of the language of the words or prosody. In the former, there are 5 varieties viz. karṇāṭi, lāṭi, gauḍi, āndhrī and drāviḍī in which the words are of kannaḍa, lāṭa, gauḍa, telugu and tamil languages ; these are appropriately called deśailā. In the latter, organisation proceeds in terms of gaṇa, varṇa or mātrā, giving rise to gaṇailā, varṇailā and mātrailā. Each of both has many subvarieties, totalling some 356.[185] It suffices to note here that the ēlipadam found in the Mohinivilāsa koravañji does not seem to correspond to the description or examples found in the poetical or musicological streams of ēlā.

Three departures from convention may be noticed in this koravañji : i. application of tamil metrical patterns to

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183 Nāgavarma, Chandōmbudhi, 5.13

184 Jayakīrti, Chando'nuśāsanam, 7.14

185 Śārṅgadeva, op. cit. 4.33-132. Detailed discussion of the ēlā is found in Sathyanarayana, R., 'Elā : Ondu Śāstriya Vivecane' (under print).

saṃskṛta verses ii. kuravan is introduced directly, with minimum mediation of his companion, as if he were already looking for the kuravañji iii. complete absence of rāga-tāla ascription in the entire text

Devendra kuravañji was composed by Serfoji II, ruler of Tanjore (1798-1833 A.C.); in the first quarter of the 19th cent.[186] It is written in marāṭhi, in a refined literary style called king's marāṭhi. The theme is geographical and the pretense to a poetic, dramatic or romantic theme is but thinly veiled. Therefore the author atheti̇es many conventions of the koravañji play such as the initial scene in which the heroine and her hermaids in attendance sing of the oine's amour for the hero, invocation to Vighneśvara by the maids in attendance to ward off obstacles to the success of the play, entry of the clown, heroine's entreaty with clouds, winds, birds and the moon to carry her message of love and yearning for the hero etc.

In the Devendra kuravañji however, the kuravañji is the principal *dramatis persona*; the play opens with her entree, singing the beauties of Amarāpuri and proclaiming her profession and prowess. Indrāṇi gets her called in and seeks to know where she came from, and the places she has seen and practised her profession in. This is the cue for the koravañji (and the author) to give a detailed account of the solar system, of the earth, its continents, provinces, rivers, mountains etc. etc., which covers three of the four acts of the play. The conventional theme of the play is cursorily and hurriedly treated in the final scene, wherein Indrāṇi, now convinced of the gypsy's abilities, seeks to

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186 Serfoji II, Devendra kuravañji, Tanjore Sarasvati Mahal Series No. 18, ed. Thyagaraja Jatavallabhar, T. L., TMSSM Library, Tanjore, 1950

know her fortune. The koravañi reads her palm and assures her that she would soon meet her lover. She receives rich gifts in return, departs, meets her husband singa on the way and both go home happily.

This dance drama consists of 143 song units, covered in four opuses devoted to the geopraphical descriptions of Europe, Asia, Africa and America respectively, but omitting the Australian continent. These units break up into 94 darus, 48 metrical structures (consisting of 29 vṛttas and 19 āryas) and a single prose passage (occurring on p. 7) Of the vṛttas, called ślokas in the work, there are 14 śārdūla-vikrīḍita (pp. 12, 13, 15-18, 24, 28, 30, 39, 50), 4 sragdharā (pp. 12, 15, 36), 3 bhujanga-prayāta (p. 18), 2 vasanta-tilaka (pp. 15.24), 2 mālinī (pp. 58, 59), 1 śālinī (p. 54), 1 svāgata (p. 8). 1 śikhariṇi (p. 58); three (pp.18,30) are indeterminate because their structures are too diffuse. The śloka names are not given in the work;the āryās though so named (pp. 5, 15, 24, 37, 39, 40, 43 45, 51–53, 55), donot reveal structural uniformity in syllabic or moraic arrangement.

Darus are the most prolific song units in this koravañji. With the numerical notation already employed above,[187] and adding a hyphenated number at the end to indicate the number of such song units available in the play (i.e. pacn–r) these may be broadly grouped into the following : i. only stanzas without pallavi or anupallavi (i.e. 00cn-r) ; these occur in the largest number among the darus– 78 out of 94. They are quantitatively distributed thus : 0023-1, 0041-25, 0042-28, 0043-21, 0044–2, 0061–1. ii pallavi–

187 foot no. 118 ; hyphenated mumber at the end of each structural variety gives the number of such song units.

anupallavi but no caraṇas (i.e. pocn-r) ; their distribution is: 1041-2, (p. 60), 2041-1 (p. 58). iv. pallavi-anupallavi-caraṇas (i.e. pacn-r). Only one of each variety is available (i.e. r = 1). In the order of increasing values of 'p', 'a', 'c' and 'n', they occur thus: 1112 (p. 61), 1123 (p. 2), 1124 (p. 2), 1125 (p. 3), 1142 (p. 8), 1244 (p. 4), 2241 (p. 11), 2242 (p. 5), 2243 (p.1) ; only 2245 occurs twice (pp. 6, 10). The pallavi and anupallavi segments in these songs are indicated appropriately by their initial syllables 'pa' and 'a' respectively in these songs. It may be further noted that the stanzas are all quatrains in type (i) except in a unique instance (p. 9) ; their incidence is the largest in the other three types. There is a unique case of a single-line stanza (p. 61); couplet stanzas occur only three times (pp. 2,3). No triplet stanzas are employed in the whole koravañji. All four daru types are met with clectically in the bhāgavata-mela plays of Meḷattur Veṅkaṭarāma sāstri, the kuchipuḍi plays, yakṣagāna prasaṅgas in kannaḍa, telugu and tamil' Śivakāmasundarī-pariṇaya of Tulaja, Prahlāda-bhakti-vijaya and Naukā-caritam of Tyāgarāja etc.

The ślokas and āryās are not set to rāga and tāla ; they were probably recited, as the single prose passage was, to two or three tones. On the other hand, the work ascribes a rāga and a tāla to each of the darus; these rāgas and tālas were quite popular at the time and place of composition and performance of the Devendra kuravañji. It may be recalled that in Mohinīvilāsa-koravañji which was composed about a hundred years earlier, no such rāga tāla ascription is found for any song. Serfoji has set the 94 darus in the following rāgas: aṭhāṇa 2, 62,[188] asāveri 14, ānandabhairavi 5, ārabhi 23, āhari 38, īśāni 25, kakubha 53, kannaḍa 11, kamāch 46, kalyāṇi 1,

188 These numbers refer to pages in the Devendra kuravañji

karnāṭaka-devagāndhāri 47, kāpi 51, kāmbodi 1, kurvañji = kurañji 36, kedāra 9, kedāragaula 3, gummkāmbodi 49, gopikavasanta 30, gauri 2, gaulipantu 58, ghaṇṭā 11, jañjuṭi 41, 56, jūjāvanti 41, toḍi 62, darbār 18, deśa (-śi)-toḍi 43, dhanāsari 5, dhanyāsi 14, 16, navaroju 32, nāgadhvani 40, nāgavarāli 61, 67, nāṭa-kurañji 50, naṭi 31, nādanāmakriyā 42, nāyaki 60, nārāyaṇa-gaula 28, nīlāmbari 34, pantuvarāli 48, punnāga-varāli 34, pūrṇacandrika 42, pūrvakalyāṇi 44, pharaja 7, 63, bilahari 35, brindāvana-sāraṅga 24, begaḍā 20, behāg 60, bhairava 29, bhairavi 10, maṅgalakaiśiki 44, maṇiraṅga 7, madhyamāvati 54, 62, mañji 19, 62, mālavaśrī 33, mukhāri 47, mohana 8, 25, mohana-kalyāṇi 23, yerakala-kāmbodi 4, yamunā-kalyāṇi 21, 57, rāmakali 46, ritigaula 43, lalitā 27, varāli 37, vasanta 22, vasanta-bhairavi 40, vibhāsa 50, velāvali 55, saṅkarābharaṇa 13, 55, śāhanā 52, śuddha-sāveri 37, śyāma-kalyaṇa 7, 59, śrī 9, sāma 56, sāraṅga 26, 58 sālaga-bhairavi 39, sāveri 6, 16, suraṭa-mallāra 61, suraṭi 19, saindhavi 31, saurāṣṭra 52, hamir 49. It is thus found that of all the rāgas employed only 13 viz. aṭhāṇa, jañjūṭi, dhanyāsi, nāgavarāli, pharaja, madhyamāvati, mañji, mohana, yamunā-kalyāṇi, śaṅkarābharaṇa, śyāma-kalyāṇa, sāraṅga, sāveri are favoured with a repeated use while every other daru is set to a different rāga. The use of so many rāgas in a single play, intended for being enacted at a single session is indeed a musical achievement both for composer and performers.

The darus of this kuravañji are set to ādi, miśra (chāpu), tiśra,aṭṭa, maṭhya and jhampā talas and to a variety of tiśra called tisra dura presumably a fast tempo version of thetisra. This order is also the one of their frequency viz. 36, 26, 14, 12, 4, 1, 1. Miśra and tisra probably correspond to fast tempo tiśra tripuṭa and khaṇḍa chāpu; aṭṭa, maṭhya and jhampā presumbly are of the khaṇḍa, caturaśra and miśra jāti varieties, but performed in fast tempo only in

terms of the beats, as is appropriate to their application to songs in which the word content rather than music is more important.

It is hoped that the foregoing study of the koravañji form would show how Vādirāja laid its foundations and has imbued it with nucleal potential which developed into its several dimensions through out South India.

Two other koravañji plays from Tanjore may be mentioned *en passent*. Rājamohana kuravañji in telugu and Kuravañji[189] in mīrathi. Their study lies beyond the scope of the present work.

VIII (i) BHRAMARAGĪTA

The Kṛṣṇa-bhakti movement reached its summit in the 16th cent. in India. Vallabha, his son Viṭṭhala and their eight disciples spearheaded this movement in the north while Chiatanya led this movement in Bengal and Mīrābāi in Rajastan and Madhura. In Karnataka this was already inaugurated by Śrīpādarāja in the 15th cent. This rose to its peak with Vyāsarāya and his disciples, notably Vādirāja and Purandaradāsa.

Kṛṣṇa-bhakti found expression in the ninefold devotion (*navavidha bhakti*); of these modes, vātsalyabhava (love of mother for her child) and madhura bhāva (erotic love) are probably the most favoured by vaiṣṇava composers. The Bhāgavata purāṇa formed of course, the source for material and inspiration. It is thus that the bhramaragīta took its birth in this period. Such poetic and devotional expression of love for Kṛṣṇa had already permeated pervasively before; while Jayadeva's Gītagovinda remained outside the sphere of the Bhāgavata purāṇa for source material in the 12th cent., those that emerged in the 15th 16th cent. depicted the madhura bhāva in the form of vipralambha śṛṅgāra of the gopis for Kṛṣṇa, more or less in the frame of

189 Rajamohana kuravañji No. 543 and kuravañji No. 66, Descriptive catalogue of Telugu MSS in the TMSSM Library, Tanjore, cit seetna, S, Tanjore As A Seat of Music, p. 631.

Bhāgavata pūraṇa itself. In a brief passage of just 16 verses,[190] this purāṇa narrates the story : Akrūra comes to Gokula and takes away Kṛṣṇa and Balarāma to Madhurā so that they would participate in the bow-festival (which opportunity Kṛṣṇa seizes to kill the evil demons Cāṇūra, Muṣṭika and his own uncle Kamsa). The gopis plead with Kṛṣṇa not to subject them to the pangs of separation. Kṛṣṇa reassures them with a promise of early return. After his exploits in Madhurā, he sends his friend Uddhava to Gokula to comfort the desolated gopis with news of himself and of his early return. At the sight of Uddhava the dam of the pangs of love of gopis bursts; they make a wandering bee an occasion to vent their fear that Kṛṣṇa may be tarrying at Madhurā because of the attraction of its lovely and erotically sophisticated damsels (and Kṛṣṇa is like the bee which enjoys the nectar of a flower and than feits to another), their fear that Kṛṣṇa may be staying away from them because he may have taken offense at the (as they thought) harmless jocular remarks, which can, in any case be justified, and can be interpreted mean also his glory and greatness. Uddhava reassures them of Kṛṣṇa's unchanged love for them and of his impending early return.

This theme was enthusiastically adopted by the saint singers in both the north and the south into bhramara gīta (song of the bee) weaving a symbolism of the individual soul (symbolised by the gopi) separated from the universal soul (Kṛṣṇa) into the transactional world (symbolised by Gokula) and yearning to reunite with it. Thus more than a dozen bhramara gītas are available in hindi alone,[191]

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190 *vide* footnote 5

191 Sarala Shuki, Hindī-sāhityaki Bhramaragita-paramparā, cit. Varadaraja Rao, G., op. cit. introduction, p. lvi

the most notable of which are those of Sūrdās and Nanddās, written in the 16th cent. In Kannaḍa there are at least two bhramara gitas viz. of Śrīpādarāya and Vādirāja. There are some songs of Vyāsarāya and of Purandaradāsa which together undoubtedly constitute a bhramaragīta complex. This is true of Śrīpādarāya also; for, besides the vṛttanāma (no. 39) which is called śṛṅgāra-pārijāta and bhramaragīta in the MSS. there are at least six other songs viz. 7, 16, 43, 51, 52 and UE 13 which have a close thematic unity with it. But these have no formal and structural unity; one receives the impression that Śrīpādaraya, Vyāsarāya and Purandaradāsa composed different songs on various subthemes occuring in the Bhāgavata story, as separate entities. Only Śrīpādarāya seems to have given the name bhramaragīta, but not Vyāsarāya or Purandaradāsa. On the other hand, Vādirāja has composed it as a single opus with thematic, structural and formal coherence among its constituent elements. He has also named the whole as bhramaragīta.

Vādirāja states that he would expand with his own commentary the Bhāgavata mahāpurāṇa and (its part) the bhramaragita (3, p. 121) and compose it in sulādilālas, in the form of a novel (abhinava) play (nāṭaka caritra) and exhorts his audiences to listen (kēḷi) (3* – 121); the bhramaragīta is replete with all nine rasas; he would direct performance as a dance-drama (nāṭyavan-āḍisuve) in the immediate, august presence (sammukha) of Lord Govinda-presumbly of Uḍupi (1, 122). Thus the bhramara gita was intended to be an audiovisual experience involving words, music and dance. It may be performed as an oratorio, opera or ballet. If his statement that he directed its (first) performance before Lord Govinda (not his upāsya mūrti viz. Hayavadana) is taken literally, this must have occured at Uḍupi; if so, it must have taken place when he had ascended the paryāya pīṭha. He did so five times

(the only yati to have done so in the history of the Uḍupi Kṛṣṇa maṭha) viz. 1532-33, 1548-49, 1564-65, 1580-81, 1596-97. He did so the last tim eat Svādi and abdicated its performance at Uḍupi to his disciple and successor, Vedavedya. Vyāsarāya and the Vijayanagara emperor Acyutarāya were present during the first paryāya. The bhramara gīta was probably performed then. In this composition he employs both signatures ; his āśrama-nāma Vādirāja (2, 4 - 121; 3 - 125) and his *nom-de-plume* Hayavadana (3-122, 4-125, 8-129, 9-127, 11-131, 3,4-132, 8,10-134, 11-136, 10-138, 5-139, 5-142, 3-143, 34, 35, 36-150, 7-152, 7-154) If this may be construed as indicating his early phase as composer when he had as yet not settled down to a stable signature, it supports the date assigned to the first performance of the composition.

Vādirāja states that his bhramara gita is a novel-or new-form (abhinava-nāṭaka-caritra). This claim is fully justified; for this is the very first available composition of its kind in any South Indian language. Other music plays and music-dance plays followed in its wake in South India soon : Siṅgarārya's Mitravindā-Govinda, Cikadevarāya's (Tirumalārya's?) Cikadevarāya-Saptapadi, Gītagopāla, Bhāgavata-melas of Melaṭṭur in Andhra, Pallaki-sevā-prabandha of Śihaji etc. in Tanjore, Tyāgarāja's Naukā-caritra and Prahlāda-bhakti-vijaya etc.

The literary contents of bhramara gīta may be now briefly summarised : invocation to Gaṇapati (1-121),[192]

192 Two editions of Vādirāja's Bhramaragīta are available in print : i. Uḍupi edition (Śrīman-madhva siddhānta Granthālaya, Pāvañje Guru Rao and sons, Udupi, 1922). This is now out of print and is not readily available. ii. Mysore edition (ed. Nagaratna T. N., Institute for Kannada Studies, University of Mysore, Mysore 1987. This is avail-

preface in samskṛta verse : vasantatika metre, a variety of śakvari (1*-121), introduction : authorship, name and nature of composition (2*, 3*-121), production of play (1-122) : gopis of Madhurā come on stage(2-122),they supplicate to Kṛṣṇa and sing his glories (1,2,3-122): they lament the long absence of Kṛṣṇa and seek news of him (*1-123); in Madhurā, Kṛṣṇa has completed his mission vanqui hing the wrestlers, killing Kamsa, coronating Ugrasena; he wants to comfort the gopis with news of his wellbeing (2*-123), he sends for his friend Uddhava and commissions him with going to Gokula and conveying to the gopis his message of love and reassurance.Uddhava agrees and goes to Gokula(3*-123,1*,2,3*-124);the gopis seek to knowthe purpose of his visit and pour out their unbearable pangs of separation (1*, pr. 1,2,3-125); a gopi espies a flitting bee (1*, 2*-125); she perceives in it a likeness to Kṛṣṇa : both are flitters and frauds(kitava),and are therefore friends of the same ilk. She sings to the bee at length (hence the song is called bhramara gita), pleading with the bee to bring back Kṛṣṇa. The song assumes many hues of moods such as prayer, supplication, surrender, ire, irony, humour metaphysical exegesis, criticism, jealousy, disire etc. etc. She fears that he may have, amidst the pleasures of the

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able in a critically edited text, and is used here for documentation. However, the latter does not employ a uniform scheme of numbering the passages in the song. Prose passages are left unnumbered. Two or more stanzas on the same page are given the same number. Therefore the following scheme is adopted in the present discussion : the first or second repetition of such number is suffixed with 'r', the first number/s inside brackets indicates the passage under study; the number following the hyphen gives the page.

company of the attractive, city girls of Madhurā, forgotten them, the poor, pastoral, rustic maidens. They have said many things of him in frustration, jealousy, anger; they are now afraid that these words may have offended Kṛṣṇa and kept him away. The song hastens to cover up, pleading that these words were said in jest or should be interpreted as highest metaphysical symbolism and glorious praise. She laments the piognant suffering of all the gopis at their separation from Kṛṣṇa and fervently pleads for his immediate return (pp. 125-145). Uddhava knows that this address to the bee is meant for his ears and that he is to convey this message of gopis to Kṛṣṇa. He returns to Madhurā and pleads thecauseof gopis(p.153).Nowthereisnews of Kṛṣṇa's return to Gokula. The gopis are ecstacy, especially in states called vibhrama vilāsa, bibboka, moṭṭāyita and kilikiñcita (pp.145-152) They are overjoyed when Kṛṣṇa decides to dwell in their hearts (pp. 153-154).

The bhramaragīta is an allegory. The gopi is the individual soul-jīvā- separated from and yearning for Kṛṣṇa who is the universal soul (brahman). The bee symbolises the proclivity for and involvement of the individual in the sensory world. The composition has drawn freely upon Rāmāyaṇa, Mahābhārata and Bhāgavata and conforms to the orthodoxy and dogma of dvaita religion.

An analysis of bhramaragīta for form, structure and music may now be attempted. For this purpose text-division scheme adopted in the Mysore edition will be followed. In this edition the text is divided intoportionsorpassageseach of which is preceded by an asterisk mark. Each such segment of the composition is separately assigned a rāga and/or tāla or is formally different. Its status as a distinct entity is sometimes indicated by the presence of the composer's signature which occurs at the end of the segment. This edition divides the text into 40(or 41 including the colophon) such segments.

Vādirāja has employed three musico-literay forms in composing the bhramara gita : prose passages, stanzas in kṛti format, stanzas (one or more) constituting a continuous narrative without recurring musico-literary motifs. Formal, structural and music information available from the apparatus criticus of the bhramaragita is tabulated below.

Table 1.[193]

1. Page	2. No	3. Form	4. Structure	5. Rāga	6. Tāla	7. Signature	8. Remarks
121	1	pr ? st?	4.1	nāṭi	—	—	Invocation
	1*	śloka	4.1	—	—	V 3	preface
	2*	st	4.1	—	—	H 1	—
	3*	st	4.1	—	—	V 3	

193 Notation used in this table is as follows:

col. 1 pagination of edn of Nagaratna, T.N., Institute for Kannada Studies, University of Mysore, Mysore.

col. 2 serial number of the passage in the text ; these are not consecutively numbered in this edition, but the numbers are supplied by the present writer ; such serial numbers marked with * in this column indicates that it is no tnumbered on the respective page of the Mysore edition.

col. 3 pr-prose, kr-kṛti, st-stanza only (without pallavi)

col. 4 digit sequences : pr-no. of lines, kr-no. of lines in pallavi, in anupallavi, in caraṇa and no. of caraṇas respectively

col. 7 H-Hayavadana, V-Vādirāja ; first number-no. of caraṇa ; second number-line in this caraṇa in which the signature occurs

122	3	st	4.1+2.1	nāṭi	—	—	—
	4	kr	3043	pantuvarāli	ādi	—	—
123	5*	pr	7	śaṅkarābharaṇa	—	—	—
		st	4.1	—	—	—	—
	6*	pr	8	ghaṇṭārava	—	—	—
124	7*	pr	10	mukhāri	—	—	—
	8*	st	4.1	—	ādi	—	—
125	9*	pr	5	—	—	—	—
	10	kr	2023	bhairavi/bhai-ravi-mukhāri	aṭṭa	V 3.2	—
	11*	st	21	—	jhampā	—	—
	12*	st	21	—	ādi	—	—
126	13	st	49	saurāṣṭra	jhampā	H 8-1, 9.3	[8-1,2maṭhya 9.3, 4 ādi]
127	14	st	47	kāmbodhi	jhampā	...	—
			21	—	—	H 1	
128	15	st	4.10	kedāragaula	jhampā	—	—
131	16	st	21	—	ādi	H 1	—
	17	st	42	vasantabhairavi	ādi		
	18	st	41	—	ādi	H 3.3	—

132	19	st	43	madhyamāvati	jhampā	—	
	20	st	41]	—	ādi	H 3	—
133	21	st	[47	nādanāmakriya	jhampā	—	
	22	st	42	—	—	—	
		st	21]		—	H	—
	23	st	4.11	pāḍi	jhampā	H 3	
136	24	st	49	kalyāṇi	jhampā	—	
138	25	st	41	—	aṭṭa	H 4	
	26	kr	4045	toḍi	ādi	H 5-1	
140	27	st	[43	bilahari/kedāra gaula	jhampā	—	
	28	st	21]		—	H 2	
	29	st	44	pantuvarāḷi	jhampā	—	
141	30	st	[44	—	jhampā	—	
142	31	st	21]	—	ādi	H-5-2	
	32	st	45	nādanāmakriya	ādi	—	
143	33	st	43	—	aṭṭa	H 3-3	
144	34	kr	2025	saurāṣṭra	ādi	—	
	35	st	[4.35	mecabauli	rūpaka		

150	36	st	21]	—	ādi	H2
	37	st	[44	saurāṣṭra/mārava-dhanyāsi	jhampā	—
		st	21]	—	—	—
151	38	kr	2047	mecabauli/megha-rañjani	ādi	H 7-1
153	39*	pr	14	—	—	H-8
	40	kr	2047	āhiri	aṭṭa	H 7-2
154	41	pr	3	śrī	—	H 1 V 3

Thus the bhramaragīta has 7 prose passages consisting of varying number of lines, one samskṛta śloka (in vasanta tilaka metre), 6 songs in the kṛti format and the rest in stanzas. Irrespective of the form, the lines uniformly rhyme on the second syllable and sometimes internally, and occasionally show alliteration and euphony. The kṛtis reveal a structure in which the anupallavi is uniformly absent, even though Vādirāja employs it widely in his other kṛtis. The yatis and dāsakūṭa composers of the mādhva faith have favoued stanzas structurer with 2 or 4 lines composed as 3 or 5 caraṇas. These are represented in the kṛtis in the bhramaragīta. It is the kṛti structure without anupallavi but with couplet caraṇas which later energed as the divyanāma kīrtanas of Tyāgarāja etc. The placement of the stanza-structures without refrain does not appear to inhere any pattern. There one 2-line and 4-line stanzas inserted individually after prose passages ; couplets are added at the end of a group of 4-line stanzas to provide formal and rhythmic variety. A single stanza is inserted between two prose passages ; kṛti is followed by stanza series without a break;stanza series are arranged consecutively; e.g.49-47-21-4; 10-21,42-41-43-41-47.42-21-4.11.49-41 etc. (First number indicates no. of lines;second number shows no. of stanzas). They form different components of the composition, not by formall or structural differences but by change in rāga, tāla or word theme. There is one component of stanzas which is exceptionally long viz. 4.35+2.1 set to a single rāga viz. mecabauli and single tāla viz. rūpaka which would prove musically monotonous and this would diminish the interest in, or attentiveness to the word content.

Many compositions-kṛtis or others-are available in karnataka music, composed by the saint singers of Karnataka, Andhra and Tamilnadu which have a very large number of caraṇas, with or without a pallavi recurrence. These defeat, by and large, the composer's purpose ; in such songs the words are more important to the composer

and music is used only as a vehicle. The song is reduced to only a chanting or tuneful reading at the hands of people to whom also the words are more important ; the musicians would athetise all caraṇas except the one which contains the composer's signature. Most such long compositions were probably not intended for the conceit platform. But the bhramaragita was intended to be–and probably was–staged. It would have suffered monotony unless the different stanzas or sets of stanzas were arranged in different music for different voices etc. The bhramaragita has only a few roles; sūtradhāra, Kṛṣṇa, Uddhava and the gopis. Vādirāja must have commanded the participation of a number or male and female vocalists, an instrumental orchestra and few expert danseuses if he produced and directed the bhramaragita as a music–dance play, which unlike the Nāradakoravañji is a presentation in classical music and dance. This arguesfor Vādirāja an intimate knowledge and experience in at least music if not in dance also.

The Mysore edition of the bhramaragīta has lost some important features which the Uḍupi edition has. Firstly, the Uḍupi edition includes verses from the Bhāgavata purāṇa which serve as the original source material (and textual authority) for Vādirāja. These ślokas offer interesting variant readings for those available in the extant *impressi typii* of the purāṇa. Since Vādirāja occasionally incorporates such extracts from original sources in the body of his songs, it is not improbable that these verses formed part of the original text. Secondly rāgas and tālas are ascribed to various parts of the bhramaragīta. The ślokas are omitted altogether in the Mysore edition, and the rāga-tāla ascriptions are relegated to footnotes. Since the bhramara gita is a professedely musical (and dance) work, the musical aspect of the composition deserves serious consideration, meriting at least as much effort in reconstruction and

restoration from both textual and traditional sources as literary textual criticism.

Rāga-tāla ascriptions in the available *apparatus criticus* show the use of the following 21 rāgas : nāṭi, pantuvarāli, śaṅkarābharaṇa, ghaṇṭārava, mukhāri, bhairavi, saurāṣṭra, kāmbodhi, kedāragaula, vasantabhairavi, madhyamāvati, nādanāmakriya, pāḍi, kalyāṇi, toḍi, bilahari, mecabauli, mārava dhanyāsi, meghatañjani, āhiri and śri. Some of these are repeated : nāṭi (1), pantuvarāli (1), saurāṣṭra (2), kedāragaula (1), nādanāmakriya (1), mecabauli (1). The only rāgas in the foregoing which appeared in karnataka music later than Vādirāja are pantuvarāli, kalyāṇi, bilahari and mārava. The last occurs as a variant reading Even though the rāga kalyāṇa was known in the 16th cent.[194] kalyāṇi emerged in its modern form only from about 1650 A.C.[195] Pantuvarāli is discussed above. Bilahari in its modern form occurs for the first time in about 1730 A.C.[196] The occurrence of rāga-tāla ascription shows that the composition was in musical vogue; the occurrence of their variants shows that its practice was widely spread over space and time.

The collative sources for bhramaragīta in the Mysore edition are four viz. Mu-9, Mu-85, Na and Sa. The first two are *impressi typii*; of these, the second is said to be the Udupi edition, which is not, as indicated above, fully used. Both ascribe the same rāga and tāla (sl. nos. 1, 3, 7, 12, 13, 14, 17, 26, 36, 37, 38, in Table II and are separated only in rare instances (sl. nos. 28, 31). Therefore, they have a common ancestor or the one is derived from the other.

194 e.g. Puṇḍarīka Viṭṭhala ; Sadrāga-candrodaya, 2.2.69-71 ; Rāgamālā, 178, Rāgamañjari, 2.47-49, Nartana-nirṇaya, 3.1.200

195 e.g. Veṅkaṭamakhin, op. cit.4, 85, 171-174; 5. 107

196 Sathyanarayana, R., Vīṇālakṣaṇa-vimarśe, pp. 159-162

Tālas ascribed in the bhramaragīta are ādi, maṭhya rūpaka, jhampā, tripuṭa and aṭṭa. The most favoured are ādi and jhampā. An interesting feature of the composition is that the same song is set to two tālas, the second being applied to the last stanza. There are several instances in which the second tāla is employed terminally to generate an impression of difference, corresponding to the dhātu element known as ābhoga (8, 11, 12, 16, 18, 20, 25, 28, 30, 31, 33, 35, 38). It may be noted that these tāla insertions are supplied by the same collative source viz. Sa (except in sl. nos. 12, 28, 30, 36). Only rāga is supplied in four instances (sl. nos. 1, 5, 6, 7). These are prose passages, and donot conform in form or structure to the musicological descriptions of gadya prabandha; nor are they mutually comparable in number of lines and syllabic or moraic quantity per line.

There are some 18 instances carrying both rāga and tāla viz. sl. nos. 3, 4, 10, 13, 14, 15, 17, 19, 20, 23, 24, 26, 27, 31, 32, 34, 37, 38 ; most of these are from the collative source 'Sa' It also assigns kalyāṇi (24) and pantuvarāli which are anterior to Vādirāja by about 50 years; nilahari is ascribed by both *impressi typii* and Na. Therefore 'Sa' may be inferred to be derived from a line of transmission whose origin is nearer to Vādirāja than the others. The rāgas used in the bhramaragīta are discribed by me elsewhere [197] in a historical perspective and need not be described here again.

VIII (j) OTHER SONGS

Nagaratna has edited thirty more songs of Vādirāja in Śrī Vādirājara Dīrgha Kṛtigaḷu from unique exemplars (UE).

197 idhem. op. cit. passim; idhem. Karnātaka-saṅgīta-vāhini, pp. 66-120, 198–219, 233–253 *inter alia*

Of these, 24 are in kṛti format and 5 are sulādis. Among the kṛtis two are long having 49 (1) and 29 (7) stanzas respectively; one is a suvvāli (10), one is a lullaby (jō-jo song, 12). one is a daśāvatāra song (13), one is a maṅgala (benediction, 19) and two are ārati songs (3, 20). One song has the composer's signature (*hayavadana*) in the penultimate (3rd) line of each stanza (14)one song ends with 'nārāyaṇa'' at the end of each caraṇa; one is a ugābhoga in the rāga todi (15). The following table summarises the structure and (syllabic) quantitative pattern of caraṇas in these songs with the usual notation (vide foot no. 42; col. 2; n-no. of caraṇas), col. 3; ∽ = approximately equal)

TABLE 2

1 UE No.	2 Structure paсn	3 Pattern	1 UE No	2 Structure paсn	3 Pattern
1	222.47	lsls ∽	14	2243	—
2	2243	lsll	15	4 ∽	**ugābhoga**
3	1227	ls	16	sulādi	**incomplete**
4	2045	lsls	17	1243	—
5	1125	∽	18	1043	lsll
6	1123	—	19	1047	—
7	204.29	lsls ∽	20	202.13	—
8	1049	lsls	23	2243	—
9	2243	pa : ls	25	2235	—
10	404.15	lsls	26	3049	—
11	3045	—	28	004.10	no pallavi or anupallavi
12	2249	—	30	2063	—
13	224.11	lsls			

Of the 5 sulādis, one is rāga-tāla-mālikā. The others may be characterised as follows with the usual notation (vide footnote nos. 72, 48)

21. rāga mukhāri (hari-sorvottama sulādi)-dmdrjtaey

22. rāga āhiri-dmdrjtaey (amdrjtaey)v
24. rāga nādanāmakriya-dmdrjtaej (Amdrjtaej) v
29. rāga guṇḍakriya-rmdrjjtaey (r-ragaṇa maṭhya, drjjtaey) v

No. 27. is called saptarāga (śuddhagauḷa !) sulādi because it is set to seven rāgas, one per caraṇa. It is not known whether this sulādi was composed as rāgamālikā by Vādirāja or was so transformed by later performers. Its tāla structure is dmrjtaey ; rāga ascriptions are : d-mukhāri, m-śuddha varāli, r–kāmbodhi, j-bhairavi, t-kedaragauḷa, a-mecabauli, e-gaulipantu, y = saurāṣṭra. This could represent a line of transmission originating near Vādirāja's time because the ragas are coevol with the composer. The first two sulādis have an identical tāla pattern, the third is different only in replacing 'y' with 'j'. The fourth is unusual in commencing with a tāla other than 'd' and featuring a consecutive repetition of 'j' ; all four feature the repetition of a tāla : 'd' in 21, 22, 24 ; 'r' in 24. No 27 has a regularly ordered sequence of the suladi tālas with no repetition.

IX VIJAYĪNDRA TĪRTHA

Like Vādirāja and Purandaradāsa Vijayīndra Tīrtha *nee* Viṣṇu Tīrtha was also a disciple of Vyāsarāya who gifted him to Surendra Tīrtha of the Kavīndra Tīrtha-branch at Kumbhakoṇam to succeed him. This mutt is renowned in the name of Rāghavendra Tīrtha (q.v.) who succeeded to the same pīṭha later. Vijayīndra Tīrtha was born in 1517 A.C. He died in 1595 A.C. According to another school of thought, his death occurred in 1614 A.C.

Vijayīndra is acclaimed as proficient in all the 64 kalās (arts). Thus he is extolled as catuḥṣaṣṭikalā vidyā pūrṇa,[198] catuḥṣaṣṭikalāvidye juṣe[199], sphuṭavidita catuḥṣaṣṭividyā viśeṣaḥ,[200] Śrī Vijayīndrayatīśvaraḥ catuḥṣaṣṭikalāpūrṇo[201] etc. Nārāyaṇa praises him as being honoured by Rāmarāya of Vijayanagar with ratnābhiṣeka, grant of several villages etc. for his versatile scholarship.[202] An epigraph of the time also extols him similarly.[203] It is probable that as a disciple of Vyāsarāya Vijayīndra was proficient in music also, though no evidence of this is available in the form of musical compositions or otherwise. Gururajacharya's narration of incidents to support

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198 Śrī Vijayīndra Stotra, extr. Gururajacharya, Raja-, S., Ajayya Vijayīndraru, p. 146, foot note

199 Nārāyaṇa, Rāghavendra-vijayam, ed. Lakshminarayana Upadhyaya, P.P., 1.9, p 4

200 Śrī Gururāja-stavanam, extr. Gururajacharya, Raja-, S., op. cit. loc. cit.

201 Vijayīndra stutiḥ, extr. idhem, op. cit. loc. cit.

202 Nārāyaṇa, op. cit. 2. 21, 22

203 Epigraphia Indica, 12, p. 345

Vijayīndra's expertise in music viz. triumph over Gānamārtāṇḍa and over (an unnamed) expert singer of karnataka music is unauthenticated and suffers from anachronism.[204]

Vijayīndra tīrtha has composed a few songs in kannaḍa under the signature Vijayīndrarāma. Only three of these appear to be available in print and others, a dozen of which are known to be elsewhere are not accessible to me at the moment of writing this. Thus I have to be content with noticing only these: 'yogivara-Vyāsarāyaremba' in rāga ānandabhairavi, tāla aṭṭa,[205] the sulādi 'yākela manave' in an anonymous rāga[206] and 'parabomma-hariyutā' in rāga nāti.[207] The first is a laudation to his guru vyāsarāya. It has the structure 1143. The pallavi and anupallavi rhyme together on the second syllable. Each stanza rhymes on the second syllable; this is in conformity with the literary format of the kṛti; both rāga and tāla are plausible and reasonably appropriate. Vyāsarāja is compared to a rain-bearing cloud which indicates the celestial abode of Lord Viṣṇu's feet, obscures the māyi (advaita)māta etc. The simile is laboured out detailed. Pallavi and anupallavi are of equal length (15 syllables) and the first two stanzas are patterned in the 'lsls' structure while the last is approximately lsll. The available material is too scanty to merit generalisation.

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204 Gururajacharya, Raja, S., op.cit. pp. 216-225

205 Vijayīndra Tīrtha, 'yogīśvara-vyāsarāyaremba' etc. extr. Vedavyasachar, H. K., Karnāṭakada Haridāsaru, p. 267

206 idhem. 'yākela manave' suḷādi no. 13 ed. Hanumantha Rao, Gorabala, Horidāsara-pada–suḷādigaḷu, p. 71. Sri Varadendra Haridāsa-sāhitya-maṇḍala, Lingasugura, 1957

207 idhem. 'parabomma hariyu tā' sulādi no. 14, op. cit. p. 73

The second and third are sulādis. The first of these has the sequence dmrjtaAj. Each stanza rhymes on the second syllable and the penultimate line uniformly carries the signature 'vijayīndra rāma'. This is true of the other sulādi also, while the above mentioned kṛti carries the signature 'vijayīndra' in the last line of the last stanza. The syllabic content of the stanzas has a general correspondence with the span of the respective tāla cycle within wide limits of tolerance. The stanza set to jhampā tāla in this sulādi is cited as an independent 'pada' of Vijayīndra tīrtha elsewhere[208] but without the final line. This is a common enough occurrence in the songs of the haridāsas because of their extensive and widespread usage. Except the Dharwad edition of Purandaradāsa's songs, and the critical editions of the songs of some important haridāsas brought out by the Institute for Kannada Studies in Mysore, textual criticism is still a keen desideratum in this field, in which uncritical enthusiasm and religious fervour are often substitutes for objective and systematic scholarship. The same may be said of the vacanas of the śivaśaraṇas of Karnataka.

The third song is a sulādi bearing the tāla sequence dmrjtaAj. It is similar to the other sulādi in rhyming, syllabic quantification, signature etc. Vijayīndra tīrtha's contribution to the haridāsa literature and music, if the above material is typical, does not seem to be substantial.

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208 Ramachandra Rao, S. K., ed. op. cit. vol. 2, introduction, p. 36

X RĀGHAVENDRA TĪRTHA

Rāghavendra tīrtha is the renowned 'rāyaru' of Mancāle (Mantrālaya). He was born as Veṅkata Bhaṭṭa in 1601 A.C. of Timmaṇṇa Bhaṭṭa and Gopikāmbā, succeeded Sudhīndra tīrtha, disciple and successor of Vijayīndra in 1623 A.C. and entered the Bṛndāvana in 1671 A.C. in Mañcāle.

Nārāyaṇa, Rāghavendra tīrtha's biographer describes the musical proficiency of the latter's ancestors. Thus, Kṛṣṇa, his maternal greatgrandfather was a teacher of Kṛṣṇa(devarāya, presumbly of Vijayanagar) in vīṇā and was presented by the latter with a thick garland of pearls and other insigma of honour (birudāli)[209]. He is thus a contemporary of Lakṣmi-nārāyaṇa, author of Saṅgita-sūryo daya, who makes a similar claim on Kṛṣṇadevarāya, and of Rāmamātya, Puṇḍarīka Viṭṭhala, Nijaguṇa Śivayogi etc. Kṛṣṇa begot a son Kanakācala; his son was Timmaṇṇa who is described as acquiring proficiency as a boy in many śāstras including singing and vīṇā playing, and as living in Vijayanagara. He is said to have vanquished opponents in a śāstra disputation in the royal court and in consequence to have received an honorific day-torch (hagaludīvaṭige).[210] one of these forefathers appears to be a music composer, nor to have been influenced by Vyāsarāya or his disciples.

Rāghavendra tīrtha was thus a contemporary of Govinda Dikṣita, prime minister of Tanjore and author of Saṅgītasudhā and of his son Yajñanārāyaṇa Dikṣita, and his another son Veṅkaṭamakhin, author of Caturdaṇḍi-prakāśikā. Indeed, Nārāyaṇa describes a meeting between Rāghavendra tīrtha and Yajñanārāyaṇa Dikṣita at Tanjore and records the pleasure of the former

209 Nārāyaṇa, op.cit. 3. 6, 7, pp. 36, 37

210 ibid. 3. 8–13, pp. 37, 38

at the scholarship of the latter.[211] Krishnaswamy Ayyangar[212] and probably following him, Keshavadasa[213] have misinterpreted the above mentioned verses as yajña-nārāyana Dikṣita being vanquished by Veṅkaṭabhaṭṭa (who later became the pīṭhādhipati under the name Rāghavendra tīrtha) in a disputation on the term kākataliya (coincidence) and consequently as having recieved taptamudrā (religious branding) from the latter. Keshavadāsa, in the fervour of and enthusiasm of his dogmatic faith, goes as far as to say that Yajñanārāyaṇa Dikṣita became a chief disciple of Rāghavendra tīrtha! His faith and fervour are commendable but his lack of concern for historical truth is deplorable.

Only one song, attributed to Rāghavendra tīrtha has been transmitted to us and is so sung. It commences with the words 'indu enage govinda' and is set in the rāga bhairavi and tāla miśra chāpu It has the structure 2243, and carries the signature 'Veṇugopāla' in the last line of the last caraṇa. It describles piognantly the travails of the soul in its solourn and enjoins the Lord to forgive the ignoranee, omissions and commissions of the jīvā and to steer him to the other shore of the ocean of worldliness. The text is not available in a critical edition.

X (a) RĀGHAVENDRA TĪRTHA : VĪNĀMELA

One other musical matter relating to Rāghavendra tīrtha needs to be discussed here. This is in regard to the vīṇā which the popular pictorial representations of Rāghavendra

211 ibid. 6.16, 17, p. 86

212 Krishnaswamy Ayyangar, K., Sources of Vijayanagar History, p. 253

213 Keshavadasa, Beluru-, Karnāṭaka Bhaktavijaya, p. 318

tīrtha are made to carry. Such representations are recent or contemporary in origin, and the vīṇā is probably an apocryphal addition, conjecturally made in the expectation that he would have continued the musical tradition derived doubly from his great-grandfather and father on one side and from Vyāsarāya and Vijayīndra (?) from another. There is no evidence of Rāghavendra tīrtha's proficiency in the vīṇā. Even if credence is accorded to the above conjecture or expectation, the vīṇā pictured in the hands of the saint is ludicrously anachronistic; it should be pictured to correspond to the vīṇā which may be reconstructed from authentic sources, if there is any concern for historical accuracy. Therefore, an attempt is made in the following to present such historical reconstruction of the vīṇā which was in vogue during Rāghavendra tīrtha's times. In defence of this apparent lengthy digression, I advance two reasons: the vaiṣṇava saint singers themselves refer to forms of the vīṇā such as daṇḍi, kinnari, vīṇā etc; an exegesis of this term through description would the within the scope of the present study: more importantly, the period in which the yatitraya, Vijayīndra and Rāghavendra tīrtha flourished in their musical activity was critical to the emergence of Karnataka music in its present form; the melodic aspect of our music was defined and determined through revolutionary changes in the keyboard of the vīṇā. The development of our music is synonymons with the development of the trilogy of svaramela, vīṇāmela and rāgamela, each progressively leading to the next. Therefore, the melodic aspect of the music which these composers practised can be reconstructed only with a knowledge of svaramela, which was precisely in corporated into the vīṇāmela.

The anachronism in regard to the vīṇā shown in the hands of the popular pictorial representations of Rāghavendra tīrtha lies in the fact that its keyboourd emerged as late as about 1730 A.C. in a form called

Tulajendravīṇā, described by Tulaja in his Saṅgītasārāmṛta.[214] It culminated into its present form and posture comparatively recently.[215]

The concept of keyboard instruments is ancient in India, but the first systematic exposition is found in Śārṅgadeva. He describes for example, that the bṛhatī kinnarī had a length of 50 (indian) inches with a bridge at 2½ in. from one end. Frets made of the ribs or toe-bone of an eagle, bronze or steel were fixed on the key-board with a mixture of beeswax and burnt cotton. They were 1½ in. in length. Distances between bridge (meru) and fret (or between successive frets were measured between the midpoints. There were seven frets per register; thus fourteen altogether and one more for tārasaḍja. The seven frets generated the seven notes particular to the desired rāga. Thus reckoning from the meru, the frets were placed at consecutive distances of 4 1/6 2 1/3, 1 1/6, 2 3/4, 1 5/6, 1 1/12, 1 7/12, 1 1/2, 1 1/3, 1 1/4, 1 1/4, 5/6, and 5/6 in respectively. This is the archetype of ekarāgamela vīṇā which evolved in the following two hundred years. Since the length of the free string is not mentioned in theoretical texts, the intervals produced by these string lengths cannot calculated.[216] It is interesting to note that Bhīma corroborates in 1369 A.C. the existence of ekarāga mela vīṇā in Karnataka; he mentions that a separate vīṇā i.e. keyboard was prepared for each of the 32 (battīsa) rāgas.[217]

The theoretical sources from which the vīṇākeyboard of the times of yatitraya, Vijayīndra Tīrtha and Rāghavendra Tīrtha may be reconstruted are : Rāmāmātya : Svaramela-

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214 Tulaja, op. cit. Introduction (by Raghavan V.), pp. xx, xxi

215 Sathyanarayana, R., Vīṇālakṣaṇa-vimarśe, pp. 285–287

216 Śārṅgadeva, op. cit. 6. 279–305, pp. 288–292

217 Bhīma kavi, Basava-purāṇam, 11.6, p. 257

kalānidhi (1550 A.C.),[218] Puṇḍarīka Viṭṭhala; Sadrāga candrodaya (1550-1600),[219] Śrīkaṇṭha. Rasakaumudi (C. 1580)[220], Somanātha. Ragavibodha (1609)[221] Govinda Dīkṣita (Saṅgīta sudhā (nidhi) (1620),[222] Veṅkaṭamakhi; Caturdaṇḍī prakāśikā (c. 1650).[223] Of these, Rāmāmātya, Puṇḍarīka Viṭṭhala and Śrīkaṇṭha hailed from karnataka corresponding to the period of Vyāsarāya, Vādirāja, Vijayīndra and Purandaradāsa; Govinda Dīkṣita and Veṅkaṭa makhin were kannaḍigas who lived and wrote their works in Tanjore during the life of Rāghavendra tīrtha, who probably knew them personally. Therefore these sources may be regarded as giving a true picture of the state of the vīṇā keyboard in their respective times. They will be used eclectically in the following pages.

Vīṇā keyboard in the 15th-17th cent. was of two kinds viz. śuddha mela (Ś) and madhya mela (M) each of which had two varieties, ekarāga mela (E) and sarvarāga mela (also called akhilarāga mela, A). Besides these there were Acyutarājendra mela (Rāmā mātya), Raghunāthendra mela (Govinda Dīkṣita), Veṅkaṭādhvari mela (Veṅkaṭamakhin) etc. These were varieties of keyboards which could be fitted onto any kind of Vīṇa such as rudra, kinnari, Vipañci or villaka which prevailed in these times; the keyboards differed from each other in accordatura, range, preferential or alternative use of intervals on a given string etc.

Sarvarāga mela (A) had frets fixed for all (chromatic) intervals of the octave in three registers, obviating the

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218 Rāmāmatya, op. cit. 3. 12-78, pp. 15-20

219 Puṇḍarīka Viṭṭhala, Sadrāga-candrodaya, 2,1-43 in Sathyanarayana, R., ed. tr. comm. Puṇḍarīka-mālā, pp. 88-92

220 Śrīkaṇṭha, Rasakaumudī. 2 1-55, pp. 15-18

221 Somanātha, Rāgavibodha, 2.1-53, pp. 53-78

222 Govinda Dīkṣita, op.cit. 2, 420-444, pp. 153-155

Veṅkaṭamakhin, op. cit. 1.6-179, pp. 149-160

need for moving the keys to svara positions appropriate to the desired rāga. This was called vajra thāṭa in hindustani music in the 17th cent. In E however, frets were fixed for all (chromatic) intervals in the mandra register only but in the madhya and tāra registers only those keys were placed which were appropriate to the desired rāga ; these keys were moved to other appropriate positions when performing other rāgas. The sarasvati vīṇā of karnataka music and sitar of hindustani music are examples of A and E respectively. In SE keys were movable to any or all positions of desired svaras in the madhya and tāra registers and beyond, whereas in ME only keys for dha and ni could be moved, while others were fixed in the madhya register ; however, all the keys were movable in the tāra register. This is the view of Somanātha.

X (b) VĪNĀMELA : NOTATION

The following notation is used in describing the intervals occurring in the above vīṇā melas :

ṣaḍja-s, pratimadhyama-m_2
śuddha riṣabha-r_1 antara gāndhāra-g_3 pañcama -p
pañcaśruti riṣabha śuddha madhyama m_1 śuddha dhaivata-d_1
= śuddha gāndhāra-g_1 pañcaśruti dhaivata
sādhāraṇa gāndhāra-g_2 = śuddha niṣāda-n_1
kaiśiki niṣāda-n_2
kākali niṣāda-n_3

These are the svaras which are admitted by all the above authorities as manifesting on śruti numbers 4,7, 9, 10, 12, 13, 16, 17, 20, 22, 1 and 3 in the scheme of 22 śrutis. Among these antaragāndhāra, pratimadhyama and kākali niṣāda refer to their modern usage and parlance. These gāndhāra, madhyama and pañcama have been transacted by the above authorities with the prefixes mṛdu, laghu, cyuta or pata. Rāmāmātya has referred to the antaragāndhāra as cyuta

madhyama gāndhāra and to the kākali niṣāda as cyutaṣadja-niṣāda, and to the prati-madhyama as pratinidhi madhyama. The svaras originally named antaragāndhāra and kākali niṣāda by the above and earlier authorities manifested on the 11th and 2nd śrutis respectively. They were musically and acoustically complex intervals and were prescribed in theory to be only minimally employed. Therefore Rāmāmātya and other authorities mentioned above, reflect the musical practice of their times (e.g. Vyāsarāya, Vādirāja, Vijayīndra, Purandaradāsa etc.), did not provide separate frets for these notes on the vīṇā keyboard, but delegated the functions of these notes to the ones which manifested at the 12th and 3rd śrutis respectively. Register in which a note occurs is notated thus :

anumandra-two dots,below; mandra-one dot,below;madhya-dot; tara-one dot, above mandra-ne dot, below
atitāra-two dots, above

X (c) ŚUDDHA MELA

Śuddhamela is considered by convention in Indian musical theory the base from which all other melas are derived. Therefore it will be described here first It has four strings on the keyboard. Reckoning the (brass) string farthest from the performer as the first, these free strings are tuned to s—p—s—m respectively. Six frets are placed across the entire width of the keyboard to generate six notes which are contiguously consecutive. Then the six frets generate the following notes on the four strings.

TABLE 3

	$\underset{\cdot\cdot}{s}$	$\underset{\cdot\cdot}{p}$	$\underset{\cdot}{s}$	$\underset{\cdot}{m}$
1	$\underset{\cdot\cdot}{r_1}$	$\underset{\cdot\cdot}{d_1}$	$\underset{\cdot}{r}$	$\underset{\cdot}{m_2}$
2	$\underset{\cdot\cdot}{g_1}$	$\underset{\cdot\cdot}{n_1}$	$\underset{\cdot}{g_1}$	$\underset{\cdot}{p}$
3	$\underset{\cdot\cdot}{g_2}$	$\underset{\cdot\cdot}{n_2}$	$\underset{\cdot}{g_2}$	$\underset{\cdot}{d_1}$
4	$\underset{\cdot\cdot}{g_3}$	$\underset{\cdot\cdot}{n_3}$	$\underset{\cdot}{g_3}$	$\underset{\cdot}{n_1}$
5	$\underset{\cdot\cdot}{m_1}$	s	$\underset{\cdot}{m_1}$	$\underset{\cdot}{n_2}$
6	$\underset{\cdot\cdot}{m_2}$	$\underset{\cdot}{r_1}$	$\underset{\cdot}{m_2}$	$\underset{\cdot}{n_3}$

It is clear that each line (represented by a fret) in the above fingerboard, involves adjacent consonance of s-p, p-s (i e. s-m) and s-m. The consonances g_1-p (second fret) and m_1 n_2 (fifth fret) may be noted : they involove s-m, (subdominant) relation. This consonance is admitted by all the above authorities (except Somanātha) because they have an interval of eight śrutis as prescribed by Bharata and other ancient writers. Their acceptance reveals a tacit attitude that prescribed interval is more important than svara nomenclature. But the ancient authorities had stated consonance between specific pairs of notes in each grāma by *definition* rather than by the uniform application of the same single criterion. Thus consonance was restricted by them to s-m, s-p, r_1-d_1, g_1-n_1 in the ṣaḍjagrāma and to s-m_1, r_1-p, r_1-d_1, g_1-n_1 in madhyamagrāma. No other note-pairs could be regarded as consonant. This was consistent with both theory and practice of music of their times. But madhyamagrāma lost its significance and usefulness in both theory and practice in the 15th-16th cent. and merged into ṣaḍjagrāma. The above authorities were quick to acknowledge this change and to substitute new parameters to accommodate contemporary growths and trends in music. However, Somanātha alone continues to honour such specific-pair definition of consonance and therefore proposes an alternateive finger-board arrangement.

According to him the consonances of g_1-p (2nd fret), g_2-d_1 (3rd fret), g_3-n_1(4th fret) and m_1-n_2(5th fret) should be rejected because they do not conform to śāstra. Therefore the 3rd fret corresponding to the portion of the 4th string is omitted ; short frets for d_1 and n_1 are placed only for the 4th string at the 4th and 5th frets respectively : a separate 7th fret should be placed for n_2 on the 4th string. Such hair-splitting finesse could not be accommodated in contemporary musical practice Therefore the subsequent discussion will omit Somanātha's considerations.

X (d) SVAYAMBHU PRINCIPLE

The viṇā keyboard has been derived in three ways ; consonances implicit in the svayambhū (*lit.* self-generating) notes. (The fourth and fifth degrees of the scale are self generated from a given tonic on a string and are therefore so named viz. the major third:5 : 4 i.e. the fifth harmonic is also a svayambhū note and came to be used as one of the bases for tuning comparatively recently in karnataka music.) Secondly, the notes lying within the consonantal regions s-p, s-m, p-s require string lengths which bear a simple numerical ratio to the lengths generating these consonant intervals. The first is enunciated and adopted by Rāmāmatya, Puṇḍarīka Viṭṭhala, Śrīkaṇṭha and Somanātha. Its results are adapted by Govinda Dīkṣita. Veṅkaṭamakhin and Tulaja. The second method is enunciated and adopted by Hṛdayanārāyaṇa in the 17th cent. and Ahobala in the 18th cent. The latter is probably indebted to the former in this. A third method of a progression of consonantal trilogy viz. s-g_3-m_1-p was evolved in the 18th-19th cent. in which every note of the keyboard was fixed by such triangulation. Its indications are seen in Parameśvara's Viṇālakṣaṇa and Nārada-Bharata of the namesake (apocryphal, recent) authors.

Rāmāmātya derives the śuddhamela keyboard employing only the s-m_1 and s-p consonances using a well known method viz. proceed form the known to the unknown. The scale so derived is the pythagorean natural diatonic scale.

The four strings of the śuddha mela generate, at meru (bridge) the four svayambhū notes s-p-s-m, which are naturally generated without effort, well known and do not require any special knowledge or effort from the experimenter. The note 'p' obtained on the second string recurs as its octave on the 4th string. A fret is placed in the position where p is generated. This is the second of the six frets which must be located on this keyboard. On this fret then, the first three strings sound the notes g_1-n_1-g_1 respectively. Thus two notes g_1 and n_1 are generated in this first operation.

The note n_1 so obtained on the second fret recurs at an octave on the 4th string. Where it thus heard, a fret is fixed. This is the fourth in the series of six frets required to be placed. On this newly placed 4th fret, the first three strings give the notes g_3-n_3-g_3 respectively. Thus two more notes viz. g_3-n_3 are obtained by this second operation The note n_3 thus generated on the 4th string on the 4th fret recurs at an octave on the 4th string; a fret is placed where this note is heard. This becomes the 6th fret in the series. The other three strings sound m_2-r_1-m_2 respectively. So. by this third operation, two other notes, m_2 and r_1 are determined on the keyboard. These three operations, it may be noted are carried out in the ascending order. The notes obtained so for are s, r_1, g_1, g_3, m_1, m_2, p, n_1 and n_3.

Now three more operations are carried out in the descending order. The notes s, m_1 and p which sound on the meru recur at an octave; if a fret (5th) is placed at this position, n_2 is generated on the 4th string. This is the 4th operation. The note n_2 so generated recurs again in a

lower octave on the 2nd string. A fret is placed at this position. This is the 3rd fret in the series and 5th operation. From the other strings two newnotes viz. g_2 and d_1 are obtained. Lastly, d_1 got on the 3rd string is found to recur on the first string at the lower octave; a fret–this first fret and the final in the series is fixed here. As a result of this sixth and last operation, the remaining note r_1 is got on the first and third strings. So, four notes, n_2, g_2, d_1 and r_1 are determined from these three operations in descent. Altogether, all twelve semitones of the scale or realised on the keyboard. If s (tonic) assumed to have a frequency of 240 c.p.s., the scale obtained in this method may be shown as in Table 4

TABLE 4

note	ratio	frequency	cents	name in western music
s	1	240	0	fundamental
r_1	2187/2048	255 28905	114	pythagorean apotome
g_1	9/8	270	204	major tone, 9th harmonic
g_2	32/27	288.44	251	37th harmonic
g_3	81/64	303.75	408	pythagorean major third
m_1	4/3	320	498	pythagorean (just) fourth
m_2	729/512	341.71875	612	pythagorean tritone
p	3/2	360	702	pythagorean (just) fifth
d_1	128/81	379.259	792	pythagorean minor sixth
n_1	27/16	405	906	pythagorean major sixth
n_2	16/9	426.66	996	minor seventh
n_3	243/128	455.265	1110	pythagorean major seventh
ṡ	2	480	1200	octave

X (e) KEY DISTRIBUTION

Veṅkaṭamakhin is silent on the method of deriving the

the viṇā keyboard; he tacitly assumes without acknowledgement, Rāmāmātya's method described above; there are indications of such assumption when he quantifies the śrutis. His svara nomenclature is as follows (the first is theoretical name; the second is the name given in musical practice of his times; the third, a notation which he proposes):

r_1 : śuddha riṣabha/gauḷa riṣabha/ra
r_2 : pañcaśruti riṣabha/ś.īrāga riṣabha/ri
r_3 : ṣaṭśruti riṣabha/n ta riṣabha/ru
g_1 : śuddha gāndhāra/mukhāri gāndhāra/ga
g_2 : sādhāraṇa gāndhāra/bhairavi gāndhāra/gi
g_3 : antara gāndhāra/gauḷagāndhāra/gu
m_1 : śuddha madhyama/ma
m_2 : pratimadhyama/va.āḷi madhyama/mi
p : pañcama/pa
d_1 : śuddha dhaivata/gauḷa dhaivata/dha
d_2 : pañcaśruti dhaivata/ś.irāga dhaivata/dhi
d_3 : ṣaṭś.uti dhaivata/dhu
n_1 : ś.ddha niṣāda/mukhā.i niṣāda/na
n_2 : kaiśiki niṣ da/bhairavi niṣāda/ni
n_3 : kākali niṣāda/gauḷa niṣāda/nu

Veṅkaṭamakhin describes clearly the method of deriving the key positions on the keyboards of śuddha mela, madhyamela, Rāghunāthendra mela and Veṅkaṭādhvarimela viṇās. These details are not available in the other sources. Since this coincides exactly with the period of Rāghavendra tīrtha, this method of key distribution may be discussed here briefly.

Thus the śuddha mela ekarāga viṇā has the same key board as in Table 1. The next three notes also have similar long frets. These generate p, d_1, n, in the first string, g_1, g_2, g_3 in the second, p, d_1, n in the third s, r_1, g, in the last string. Only the fourth string is provided with further

frets. These are fixed on a platform specially made to accomodate keys corresponding to the notes m, p, d, n and ṡ in such vikṛti except p and s)as are required in the desired rāga. All these five are short frets provided only for the fourth string. Thus this key board as 9 long and 5 short frets.

The śuddhamela sarvarāga mela viṇā also has the self-same 9 long frets. After these, five short frets are fixed only for the fourth string to generate the notes g_1, g_2, g_3, m_1 and m_2 of the madhya register. Next comes a long fret for p covering all four strings; this is followed by four short frets provided only for the fourth string, generating d_1, n_1, n_2, n_3 of the middle register: as before, these short frets are fixed to a (narrow) platform specially fixed for the purpose under the fourth string. In this manner, this key board has 10 frets and 9 short frets.

X (f) MADHYAMELA VĪṆĀ

The keyboard of this viṇā also had four strings which sounded (in the full length) the notes p-ṣ-p-s reckoning the string forthest from the performer is the first and the nearest to him as the fourth. There are seven long frets fixed underneath them, resulting in the keyboard-(meru) : p-ṣ-p-s 1. ḍ$_1$ ṛ$_1$ ḍ$_1$ r$_1$ 2. ṇ$_1$ g$_1$ n$_1$ g$_1$ 3. ṇ$_2$ g$_2$ n$_2$ g$_2$ 4. ṇ$_3$ g$_3$ n$_3$ g$_3$ 5. ṣ m$_1$ s m$_1$ 6. ṛ$_1$ m$_2$ r$_1$ m$_2$ 7. g$_1$ p g$_1$ p

After this two short frets are provided for d and n (in the vikṛti forms which are appropriate to the desired rāga) on a special platform only for the fourth string followed by a long fret for all four strings (giving p-s-p-ṡ respectively) followed again by three short frets provided as before for the fourth string only to generate ṙ-ġ-ṁ in vikṛti forms which are appropriate to the desired rāga. Then follows a

single long fret (generating p-ṡ-ṗ-s̈ respectively). The long frets are immovable while the short ones may be moved to any desired position. This keyboard has ten long frets and 7 short frets. The location of the keys is achieved in the same way as in the śuddhamela viṇā.

The keyboard of the madhyamela sarvarāga viṇā also has the same seven long keys as in the ekarāga viṇā of the same mela. Then four short frets are fixed on a special platform underneath the fourth string only for the notes d_1, n_1, n_2 and n_3. Then follows a long fret which generates the notes p-s-p-ṡ on the four strings respectively. After this, six short frets are provided on a special platform for only the fourth string for the notes $\dot{r}_1$, $\dot{g}_1$, $\dot{g}_2$, $\dot{g}_3$, $\dot{m}_1$ and $\dot{m}_2$. Next comes a long fret generating g_1-p-$\dot{g}_1$-ṗ respectively on the four strings. This is followed by two short frets for the notes $\dot{d}_1$ and $\dot{n}_2$ on the fourth string. Because the space available is quite small, the fret for n_3 functions for n_2 also (being so shifted to that position) when needed. Some performers used to insert a separate short fret for n_2. Finally, there is a long fret sounding p-ṡ-ṗ-s̈ on the four strings respectively. Thus this keyboard had 10 long and 12 short (or 13 including one for n_2) frets.

X (g) COMPARISON

The differences between the śuddhamela and madhyamela keyboards may be now noted. The madhyamela viṇā has a range less than its śuddhamela analogue by only half of a register but has more keys. The highest note attainable in both is s̈. In the ekarāga viṇā of both, all twelve chromatic intervals of the octave are established in the first (lowest) register to serve as exemplars for short frets which are placed for the appropriate forms of the notes (r-g-m-d-n)

taken by the desired rāga in the higher registers. But p and s always have long frets. Sometimes the fret for n_2 was optionally left out and the fret for n_3 had to double for n_2 also in madhyamela sarvarāga vīṇā. In short, music was performed in a range of 16 notes viz. d-n in mandra, and seven each in madhya and tāra registers. If the keyboard was provided with a fret for s̈, one fret for d or n in madhya register was omitted. This method was called sāraṇī mārga. If both d and n frets were employed, the range consisted of 17 notes ; in vocal music they were d-n in anumandra, seven each of mandra and madhya and s in tāra register. Here also, either d or n of the anumandra register could be omitted by conventional sanction. The four pillars of music (caturdaṇḍi) viz. gita, ālāpa, ṭhāya and prabandha were systematised and established in the above range in both vocal and instrumental music by Tānappacārya, Veṅkaṭamakhin's illustrious guru.

Besides the four upper strings, Each keyboard also carried three strings to the right. They were collectively called śruti strings, and were tuned to ṡ-p-s. They were individually named ṭipi, (tantri ?), and jhallikā.

X (h) PAKKASĀRANI

In order to obviate exclusive movement of melody in the middle and high registers and to provide for its flow into the low register, a technique called pakkasāraṇi was developed in the 17th cent. i.e. during Rāghavendra tīrtha's life and is described by Veṅkaṭamakhin. It derives its name from a performance technique in which a note is preferentially played on given string (sāraṇi) rather than on its (precedent) adjacent (pakka) string alternativly. The pakkasāraṇi and sāraṇi were alternative approaches to the question of tonal range which was admitted into contemporary musical practice, both vocal and instrumental. The

former was evolved to extend the range into the mandra region also. This is retained in the technique of violin playing even today in which p, d, etc. are often performed on the first and third strings (from the left) rather than on the second and fourth (last) strings even though these free strings are tuned to p.

Thus in both śuddhamela and madhyamela, sāraṇi method limits performance to the use of s-r-g-m only on the first string, pakka sāraṇi allows the use of p or d also. Similarly, the use of frets for p-d-n only is admitted in the technique on the second string while pakkasāraṇi allows the use of (one or more of) s-r-g also. Again, sāraṇi technique permits the use of s-r-g only on the third string in the śuddhamela while m_{1} etc may also be performed on it in the pakkasāraṇi. Thus, 17 intervals are used in all : two (d, n) in anumandra, seven each in mandra and madhya and one (s) in tāra register. Veṅkatamakhin makes out this range and distribution for Tamilnadu only (where Rāghavendra tirtha lived a major portion of his life) for he clearly states that the musicians of Karnataka, Andhra and Turuka (Arcot and probably Bijapur etc.) provinces used (four more notes) r-g etc. also in the tāra register, thus making 21 intervals in all.

X (i) OTHER KEYBOARDS

It is clear from the foregoing that 15th-17th cent. was a period of experimentation and exploration in Indian music. This is echoed in the trilogy of melatraya also. Viṇā keyboard of this period was characterised by varietiey in opinion and custom, in number of strings, their accordatura, the number of keys, which among them should be long and which short, the determination of the lowest and highest notes in tonal range, in theory and practice, the allowance or disallowance of particular notes on a given string etc.

Thus, a key for ṡ was used by some in the śuddha mela ekarāga viṇā and not by others, thus resulting in a total of 22 or 23 keys; a range covered originally by 14 or 15 keys on this keyboard was extended by seven more keys covering an additional register. In the śuddhamela sarvarāga viṇā there were 32 or 33 frets (omitting or including one for ṡ) instead of 19, and sometimes, only 29 or 30. In both keyboards the caturdaṇḍī i.e. the entirity of the corpus of musical practice, was performed only on the fourth string, while the other three were retained only for the derivation or determination of the intervals. The latter served as sources of comparison and fixation for their analogues on the fourth string.

The svaramela also underwent a transition in this period. The antara gāndhāra and kākali niṣāda, relics of the grāma age were now transformed into, and stabilised as mṛdu (or laghu) madhyama and mṛdu (or laghu) ṣaḍja at the next higher respective śrutis. Two notes, riṣabha and dhaivata of four śrutis each were experimentally inserted between the (theoretically and empirically well-established) triśruti riṣabha-pañcaśruti riṣabha and triśruti dhaivata-pañcaśruti dhaivata pairs at the 8th and 21st śrutis respectively to accommodate two new intervals which were emerging from the practice in śrirāga etc. These were only metastable; subsequent practice resolved them into the respective pañcaśruti intervals. Mṛdu (or triśruti) pañcama was diminished by one śruti and was reorganised in the scale as dviśruti or prati(nidhi) madhyama at the 15th śruti. These notes notes were still metastable and were in need of resolution into stability. Therefore, they were not fixed in the scale with definite keys, but were obtained by deflection of the string at the just precedent fret. In other words, catuḥśruti riṣabha was obtained at triśruti riṣabha, antara gāndhāra at sādhāraṇa gāndhāra, pratimadhyama at śuddha madhyama, catuḥśruti dhaivata at

triśruti dhaivata and kākalīniṣāda at kaiśikī niṣāda by deflection of string. Kaiśikī niṣāda sometimes had and sometimes not, a separate fret. In the latter instance, it was obtained by deflection at śuddha niṣāda. Because of congestion in space, some musicians preferred to have only one key for d or n and obtained the other by gamaka (string deflection).

The madhyamela ekarāga keyboard on the other hand had 4 keys less i.e. 18 or 17 depending on whether there was or was not a key for $\ddot{s}$. The keys on the sarvarāga keyboard of the same mela were 24 (without $\ddot{s}$) or 25 (with $\ddot{s}$) i.e. 7 less than in the corresponding śuddhamela keyboard. Some omitted $\ddot{s}$, some included it while yet others extended the range up to $\ddot{p}$.

Veṅkaṭamakhin himself describes as many as 18 different keyboards but retains only 12 on the ground that the others had no aesthetic appeal. These 12 were as follows: śuddhamela, madhyamela and Raghunāthamela had each two varieties viz. ekarāga and sarvarāga. There was another variety of śuddhamela keyboard which omitted the first three strings (because they largely served the purpose of determination, standardization, fixation and comparison of the keys which were functionally employed in the performance of music); this was known as ekatantri. Veṅkaṭamakhin himself had designed two dvitantri vīṇās. Each had a brass string and a steel string. The brass string was tuned to ṣ; the steel string was tuned in one to m_1 and and in the other to p. After this must be placed keys appropriate to eka rāga or sarvarāga keyboard as the case may be, in all three registers. Therefore, the fingerboard of the ekatantri and dvitantri vīṇās was longer than in the conventional four stringed keyboard. Since each of the śuddhamela, madhyamela, Raghunāthamela, ekatantri and two varieties of the dvitantri vīṇās had two varieties of

keyboards viz. ekarāga and sarvarāga, the total came to 21 keyboards.

The śuddhamela had an accordatura, as mentioned above of s-p-ṣ-m. If the fourth string was tuned to 'p' instead and was played as if it was turned to 'p' instead and was played as if it was turned 's, it was called Raghunātha mela vīṇā. Veṅkaṭamakhin states this was designed by his father Govinda Dīkṣita and dedicated to his king Raghunātha Nāyaka. But it is found that a similar viṇā wae already designed by Rāmāmātya some 70-80 yeras earlier and dedicated to his king Acyutarājendra. Somanātha mentions (1609) the existence of such a viṇā during his time. perhaps Govinda Dīkṣita inaugurates technique of regarding the final pañcama-string as sounding ṣaḍja. Such techinique is still in vogue in karnataka music in the name of 'madhyama śruti' in the performance of ragas such as jhañjuṭi, pannāgavarāli etc.

If the string sounding 'p' in the śuddhamela madhyamela and Raghunāthamela vīnā is turned to 'm_T', three new keyboards with the accordaturac s-m-ṣ m_T (śuddha mela), m_1-ṣ-m_1-ṣ (madhyamela) and s-m_1-s m_t (Raghunātha mela, madhyama śruti). These again have two varieties each viz, ekarāga add sarvarāga. These six are rejected by Veṅkata makhin as possessing no aesthetic potential. However, Somanātha compiles the variety m_1-s-m_1-s from another school of performers.

10 (j) HṚDAYANĀRĀYAṆA

An alternative method of determing musical intervals through string-lengths has been mentioned above, besides the svayambhū-svara method. This is first described by Hṛdayanārāyaṇa in his Hṛdayaprakāśa (c. 1660). This was

in Gaḍha in Madhya Pradesh. This yields slightly different intervals occasionally, and will be briefly discussed here because it happened during Rāghavendra tirtha's life time and came to be integrated into the modern practice. This method is also discribed by Ahobala in his Saṅgita-pārijata (c. 1720), in a passage which has a literal correspondence with the former.

In this method, the speaking (or full, free) length of the string is taken as unity; the various intervals are expressed as fractions of this. As a first step, the lengths required to generate the svayambhū notes m_1 and p are derived. The othsr intervals are obtained as simple fractions of the lengths bounded by the pairs s-m, s-p, p-ṡ. Thus s is generated by the full free length (1), ṡ by 1/2, m_1 by 1/4, p by 1/3. Then g_2 is generated at 1/2 sp, r_2 at 1/3 sp. The note d_1 is obtained at 1/2 pṡ, d_2 at 1/3 pṡ, and n_2 at 2/3 pṡ. R_1 is obtained at 2/3 sr_2 g_3 at 1/2 sd_2, n_3 at 2/3 d_2ṡ and m_2 at 2/3 g_3ṡ.

The feature of this method is approximation of the actual, precise string lengths required to generate the various notes to yield simple ratios, except for the svayambhū notes which already bear simple numerical ratios. Inevitably, the intervals obtained in this method differ slightly from those derived in the pythagorean method involving cyclic ascent by just fifths or cyclic descent by just fourths. These are compared in string lengths in Table 5.

TABLE 5

Note	s	r_1	g_1	g_2	g_3	m_1	m_2	p	d_1	n_1	n_2	n_3	s
Rāmāmṛtya	36.0	33.75	32.0	30.375	28.44	27.0	25.284	24.0	22.782	21.3	20.25	19.0	18.0
Hṛdaya nārāyaṇa	36.0	33.33	32.0	30.0	28.5	27.0	25.0	24.0	22.0	21.0	20.0	19.0	18.0

The intervals derived in the latter method (Hṛdayanārāyaṇa) are detailed in Table 6.

TABLE 6

interval	ratio	frequency	cents	correspondence in Western music
s	1	240	0	fundamental
r_1	27 : 25	259.2	134	great limma
g_1	9 : 8	270	204	major tone
g_2	6 : 5	288	316	just minor third
g_3	24 : 19	303.15789	404	mean of equal major third and pythagorean third
m_1	4 : 3	320	498	pythagorean (just) fourth

Rāghavendra tirtha

m_2	36 : 25	345.6	632	acute diminished fifth
p	3 : 2	360	702	pythagorean (just) fifth
d_1	18 : 11	392.72727	853	fourth of neutral third (355 cents)
n_1	12 : 7	411.42857	933	septimal or super major sixth
n_2	9 : 5	432	1018	acute minor seventh
n_3	36 : 19	454.73684	1106	mean of equal major seventh and pythagorean seventh
ṡ	2 : 1	480	1200	octave

It is thus seen that s, g_3, m_2, p are identical; n_3 is approximately equal, being very slightly sharper while g_3 is slightly flatter in the second method.

X (k) RUDRA VĪṆĀ

Of the several kinds of vīṇa which were in vogue in India in the 15th–17th cent. the rudra viṇā was highly favoured; its description is available in Somanātha and Śrikaṇṭha. According to Somanātha its daṇḍa consists of a hollow tube of uniform bore, 46 (indian) inches long, 6 in. in circumferance, made of faultless wood (bamboo, khadira or acacia catechu, red sandal) or bronze. (Śrīkaṇṭha prescribes a length of 40 in. and admits a longer daṇḍa from an alternative school). At the 6th inch from one end a hole is made horizontally for an immovable peg to which the strings are anchored. The peg has a thick head and tapers along the length. At a similar distance from the other end another hole is made to hold a movable peg (6 in. long) with which the strings may tightened or loosened. One inch from the immovable peg is placed a meru 2 in. high and 4 in. wide. A gourd is fixed below the meru to the underside of the daṇḍa. Another gourd is fixed 28 in. distant from it. (According to Śrikaṇṭha the second is fixed to the underside of the daṇḍa in between the third and fourth fret, the movable peg is situated 4 in. from the end.) The bridge (kakubha) is of wood, 2 in. high and 4 in. square with a smooth upper surface to which are fixed with lac four smooth, curved thin plates (patrikā) each a little higher than the precedent, commencing from the side of the performer. Four strings are stretched from the fixed peg to the movable peg over the bridge and meru. Two parallel wooden strips 11 in. long are fixed on the upper side of the daṇḍa (paṭṭikā) along its length to serve as base for the frets. The frets are made of the rib or clawbone of an eagle, steel or bronze. They are fixed to the paṭṭika with a mixture of burnt cloth, brick powder, and beeswax and have the same length as the width between the paṭṭikās. Very thin bamboo fibers are inserted between patrikā and string to serve as jīvā i.e. exciter (to render the tone rich).

X (I) MODERN VĪṆĀ KEYBOARD

There is prevalent an erroneous belief that the modern viṇā keyboard in karnataka music was inaugurated by Govinda Dikṣita; he does not describe any keyboard other than śuddhamela, madhyamela and Raghunātha mela. As mentioned above, it is Tulaja who inaugurated the viṇā in its modern form. The musical intervals which are now in collective usage in karnataka music are summarised in Table 7.

TABLE 7

interval	ratio	frequency	cents	interval	ratio	frequency	cents
s	1	240	0	m_2 (iii)	729 : 512	341.71875	612
r_1 (i)	256:243	252.84	90	(iv)	36:25	345.6	632
(ii)	16:15	256	112	p	3:2	360	702
(iii)	2187:2048	256.28906	114	d_1 (i)	128:81	379.259	792
(iv)	27:25	259	134	(ii)	8:5	384	814
g_1 (i)	10:9	266.66	182	(iii)	18:11	392.7272	853
(ii)	9:8	270	204	d_2 (i)	5:3	400	884
g_2 (i)	32:27	284.44	251	(ii)	27:16	405	906
(ii)	6:5	288	316	(iii)	12:7	411.42857	933
g_3 (i)	5·4	300	386	n_2 (i)	16:9	422.66	996
(ii)	24:19	303.15789	404	(ii)	9:5	432	1018
(iii)	81:64	303.75	408	n_3 (i)	15:8	450	1088
m_1	4:3	320	498	(ii)	36:19	454.73684	1106
m_2(i)	45:32	337.5	590	(iii)	243:128	455 265	1110
(ii)	64:35	341.33	610	ṡ	2:1	480	1200

These notes should not be regarded as occurring in the exact frequency or cent values given in Table 7. In fact, in the whole range of karnataka music there are very few musical notes except s and p which may be characterised with a single pitch value. Nevertheless, when svaras occur in different melodic situations, affective contexts, with a special or characteristic appeal, as a shade or as an illusory note, even though they are in a dynamic flux, it would be necessary or convenient for purposes of characterisation or measurement to assume a midpoint or average of the moving note. It is such values which are given in Table 7.

The interesting fact is that the intervals in Table 5 comprehend those derived from *both* methods viz svayambhū notes and string lengths, even though the values and the criteria of derivation are different. It is further interesting that some intervals in this table are found in neither but are derived from yet another method viz. the consonance of s-g_3 (386 cents) and g_3-ṡ (814 cents) besides those of s-m_1 (498 cents) and s-p (702 cents). Thus g_3 is also accepted as a svayambhū note in karnataka music since the 19th cent. Hence the keyboard is derived by a progression of triangular consonance : s-g_3, s-m_1, s-p, a method obliquely suggested by a 19th cent. manuscript work apocryphally entitled Nārada-Bharata and claiming a namesake joint authorship.

The modern intervals occurring in Table 5 may be computed with s-g_3 and s-p consonances thus :

r_1 (16:15; 256:243)- descend one p and one g_3 from ṡ

g_1 (10:9; 266.66:240)-descend 2 p from ṡ and ascend one g_3

g_2 (6:5; 288:240)- ascend one p from fundamental and descend one g_3

m_2 (45:32;337.5:240)-ascend 2p and one g_3 from fundamental; this yields the 45th harmonic, which is reduced to the original octave.

m_2 (64:15; 341.33:240)-descend 2p and the none g_3 from $\dot{s}$
d_1 (8:5; 384:240)– descend one g_3 from $\dot{s}$

n_1 (5:3;400:240)-descend one p from $\dot{s}$ and then ascend one g_3

n_3 (243:128; 455.265:240) ascend 5 p from fundamental and reduce to original octave.

Finally, the functional relevance of the two streams of intervallic derivation in Indian music as integrated into the present musical practice (see Table 5) may be examined in terms of the triangular consonances mentioned above. The results are summarised in Table 8.

TABLE 8

note	s-p	s-m_1	s-g_3	note	s-p	s-m_1	s-g_3	note	s-p	s-m_1	s-g_3
r_1-i	d_1-i	—	m_1-i	m_1	s	n_3-i	n_1-i	n_1-i	g_3-i	g_1-i	—
ii	d_1-ii	m_3-ii	m_1-i	m_2-i	—	n_3-i	—	ii	g_3-iii	g_1-ii	—
iii	—	m_3-iii	—	ii	—	—	—	n_2-i	m_1	g_2-i	g_1-i
iv	—	m_3-iv	—	iii	—	—	—				g_3-ii
g_1-i	n_1-i	—	m_2-i	iv	—	—	n_2-ii	ii	—	g_2-ii	g_1-ii
ii	n_1-ii	p	m_2-i				n_3-i	n_3-i	m_2-i	g_3-i	—
g_2-i	n_2-i	d_1-i	p				n_3-ii	ii	—	g_3 ii	—
ii	n_3-ii	d_1-ii	p	p	g_1-ii	s	n_3-ii	iii	m_2-iii	g_3-iii	—
g_3-i	n_3-i	n_1-i	—	d_1-i	g_3-i	r_1-i	s				
ii	n_3-ii	—	—	ii	g_3-ii	r_1-ii	s				
iii	n_3-iii	n_1-ii	—	iii	—	—	—				

Of these relationships, s-m_1 is the most abundant (20/28), s-p is abundant (18/28), s-g_3 relatively few (12/28). Four intervals viz. m_2-ii, iii, d_1-iii, n_1-iii do not have any consonances. Five intervals have no dominants (s-p) at all viz. r_1-iii, iv; m_2-i, iv; n_3-ii. Five of them have no subdominants (s-m_1): r_1-i, g_1-i, g_3-ii; m_2-ii, iv. Among these consonance-poor intervals, r_1-iii and m_2-iii are contributed by Rāmāmātya, while Hṛdayanārāyaṇa has given r_1-iv, g_3-ii, m_2-iv, d_1-iii, n_1-iii. The others are of recent origin, but possess consonance with other intervals not shown in Table 5 but used, though infrequently in our present music. Intervals 135:128, 128:81, 128:95, 27:20, 25:18 are some illustrations of this. Such intervals as are naturally deficient in consonance are adapted through minor approximations and included in the vīṇā keyboard.

In enunciating an octave of 22 śrutis, Bharata and his followers had restricted consonance to specific note pairs which are at an interval of 8 or 12 śrutis. By 15th-17th cent. the rule of consonance was generalised to include all note-pairs which are separated by these śruti-distances. This endowed the scale with greater balance and aesthetic potential. If this rule is followed it becomes difficult to accommodate and organise intervals with no consonances at all or even without s-p and s-m_1 consonances, in the scale. Even if at first intervals are included because of their simple numerical ratio, or are exactly derivable through a mathematical scheme, they can be retained in musical practice through some degree of ratiocination and rationalisation viz. I complete absence of consonance ii consonance defect (i.e. the degree of departure from exact consonance) is beyond aural perception, iii occurrence as a shade of a given note during a melodic flux iv when a note which could be, but is not, a consonant can be tempered enough to serve as an ad hoc consonant. When such intervals lose empirical transactability, they 'go to heaven'. to borrow an expression from the ancient masters. When they do, the vīṇā keyboard moults and becomes efferves-cently young again.

XI REFERENCES TO MUSIC AND DANCE

References to music and dance made by the above vaiṣṇava saint singers may be mentioned in conclusion of this presentation. Such references made by Śrīpādarāya have been already discussed above.

Vyāsarāya mentions Tumburu (pp. 26, 100), Nārada and the siddhas (p. 100) as (mythical) ancient exponents of music Tumburu and Nārada have been discussed as ancient authorities in music by me elsewhere.[224] He mentions the tambūri as drone accompaniment, (pp. 245). He describes the power of music; the deer listens immobile to the sound of the bell and is thus captured by the hunter (p. 30).[225] Vādirāja also makes a similar reference in a song in his bhra maragīta.[226] Kṛṣṇa's music can melt even rocks (pp. 94, 97) cattle forgot grazing (p 99), the river Yamunā slowed down in order hear to Kṛṣṇa's flute the longer(pp. 97, 99), the trees were horipilated with an abundance of buds (p. 97). Kṛṣṇa danced on the Govardhana hill such that there was a different foot work for each tāla, there was a different hand movement for each rasa, there was a different glance for each bhāva (p. 84). This occasion was celebrated with music and dance both in the heaven and on the earth : song by kinnaras in the heaven and cowherds on earth; dance by celestial nymphs and cowherds, Nārada's vīṇā cowherd's kinnari, celestial dundubhi and cowherd's muraja, dance by Rambhā and other apsāras, tāṇḍava by cowherds (p. 84).

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224 Sathyanarayana, R., Vīṇālaksaṇa-vimarśe, pp. 296-299; 306-308

225 idhem. Niḥśaṅka-hṛdaya, comm. Śārṅgadeva, op. cit. p. 21

226 Vādirāja, Bhramaragīta, ed. Guru Rao, Pāvañje-, inter alia, (pp. 14,15)

Vyāsarāya's view of music may be summarised thus: music which is devoid of love and does not sing the glories of God is not music at all (p. 40). Music and dance are for worship and service to God (p. 52); music means harikanthā (pp. 34, 38, 60).

Some songs of Vādirāja may be adapted for dance (e.g. 48, UE, 85). He also refers to ancient (mythical) celestial and semicelestial exponents such as Nārada, Rambhā, Ūrvaśi and Menakā (30), kinnaras and gandharvas (UE 58) as performing both song (gīta) and dance (nṛtya) (30). He holds that music originated from Kṛṣṇa on earth listening to whose music the trees horripilated, all animals became still, birds and animals were lost in themselves, and the gods were delighted (70). There is an interesting reference to an aṣṭaka song (eight-stanza song) which is probably the Kṛṣṇāṣṭaka composed by Madhvācārya (UE 20). He mentions several musical instruments: dundubhi (dundume?), vālaga (a version of nāgasvara (30), tāla (cymbals), śaṅkha (conch), tammaṭe (tom-tom), tambūri which are together called melu(mela-)pañcaka the renowned group five honorific musical instruments (30, 69). Mela pañcaka here means quintitte ensemble i.e. a group of five musical instruments. He also mentions pañcamahāvādya, honorific insignia used in processions and pageantry of God or kings (74)[227]. Sarvavādya, simultaneous performance of all musical instruments, mainly percussive in temples is also mentioned (UE 20). This includes-bherimauḷi(?) mauḷi (! mauri) vādya (a form of nāgasvara), mauḷimauḷi (?) and cakravādya' in a song which does not enjoy the benefit of collative support. This passage is further interesting because these instruments are said to be performed in tāratamya (heirarchical order).

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227 For various groups of pañca-mahā-vādya mentioned in inscriptions, *vide* Chidananda Murthy, M.' Karnāṭakada Śāsanagaḷalli Sāmskṛti Adhyayanaka' pp. 335-337

Vādirāja makes an interesting musical mention : Hanumanta is said therein to have delighted God Hayavadana through rāgas. The passage reads : rāgagaḷa mēḷaisi hayavadana nolisi'. The word 'mēḷaisi' may mean 'classified' (rāgas) or blended (his singing of rāgas) with (other instruments). The first implies theat he is a musicicological authority, the second, a great performer. Hanumān or or Āñjaneya is associated in legend, myth and textual tradition in musicology in India with both. This is discussed by me elsewhere.[228] Hanumān is a very important diety occupying a high position (3rd tier in ascending heirachy) in the heirarchical order (tāratamya) of dvaita theology[229] and is known Mukhyaprāṇa. Madhvācārya i believed to be an incarnation in the series : Vāyu-Mukhya prāṇa-Hanumān-Bhīma-Madhvācārya. There is thus an attempt here to integrate a music legend into the corpus of dvaita dogma.

228 Sathyanarayana, R., op. cit. pp. 299-303
229 Ramachandra Rao, S. K., op. cit. vol. 2, pp. 43-46

VĀRTTANĀMA (ADDENDUM)

Some additional information on vṛttanāma, gathered since writing the above[1] is now presented here. Jagannāthadāsa's vṛttanāma discussed above[2] is now available in a critical edition.[3] Its text is constituted from six collative sources viz. Bhā 4, Tā 4, Tā 13, Li 1, Gō 2 and Mu 27.[4] Is commences with a two-line pallavi and has nine units of śloka-pada. The ślokas conform only approximately to the mālini vṛtta. Such approximation in this and other metrical structures (in kannaḍa, marāṭhi, tamil etc.) used in musical composition is applicable only in their written form and disappears in oral presentations by appropriate adjustments. The vṛtta-lines in this composition also reveal more or less uniformly a caesura after the eighth and fifteenth syllable and internal rhyming at the beginning in the two segments so formed.

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1 *vide supra*, pp. 9-18, 63-70

2 ibid. pp. 12, 66, 67

3 Jagannātha dāsa, 'pāliso paṇḍhara-puri-rāya', No. 78, Śrī Jagannātha dāsara Kṛtigaḷu, ed. Nagaratna, T.N. pp. 161-163

4 Bhā 4: MS. in the collection of Sri Bhagoji, P.K.
 Tā 4 MS. in the collection of Sri Hanumantha Rao, Tāḷūr-, Bellary
 Tā 13: MS. in the collection of Sri Hanumantha Rao, Tāḷūr-, Bellary
 Li 1: MS. in the collection of Smt. Lilavathi, Surahkal
 Gō 2: MS. in the collection of Haridāsaratnam Sri Gopaladasa, Bangalore
 Mu 27: *impressi typis*, Jagannāthadāsara Kṛtigaḷu, ed. Guru Rao, Pāvañje-, Śrīman Madhvasiddhanta-granthālaya, Udupi, 1926

Four of the six collative sources ascribe the rāga pharaju and tāla chāpu to the song. Interestingly; one exemplar, viz. Tā 4 prescribes the rāga saṅkarābharaṇa after the first pada, but no tāla. If the latter is not a scribal error or transmissional lacuna, this would appear as a trend to a rāgamālika (and less plausibly rāga-tāla-mālikā) composition. Indeed, it is surprising that the composers or performers of vṛttanāma in the past did not conceive of it as a rāgamālikā because a garland of rāgas offers an appropriate, and excellent facility for the affective and aesthetic flux which the word content inheres.

Heḷavanakaṭṭe Giriyamma has composed a vṛttanāma which is popularly known as 'pārijāta'.[5] The critical edition of this text is based on two exemplars viz. Be 41 and Na 23.[6] It consists of 9 units of śloka-pada. Its unique feature is the absence of pallavi. The sources also lack ascription of rāga and tāla : this may be attributed to the fact that the composition being of a relatively unknown, unostentatious woman, it did not gain entry within the perimeter of 'classical' music. The term śloka appears to have been applied in a loose or elastic sense in this song to mean a passage which is not set to tāla but is not a prose. The syllabic content varies from 12 to 15 per line within a śloka and does not conform to any metrical pattern. The syllabic content in padas varies from 23 to 26 per line, thus being roughly double the shortest śloka line. Both śloka and pada uniformly rhyme on the second syllable (except

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5 Giriyamma, Heḷavanakaṭṭe-, Pārijāta, No. 11, Heḷavanakaṭṭe Giriyammana Hāḍugaḷu, ed. Indubai, T. K. pp. 17-21

6 Be 41; MS. in the collection of (the late) Dr. D.R. Bendre, Dharwad
Na 23:MS. in the collection of Sri Naraharidasa, Surathkal

the third line in the first pada);the śloka lines also rhyme on the last syllable (except the last line in śloka 5, the variant for which offered by Bē 41 is a better reading and obviates the exception). The line length in the padas suggests a middle or fast tempo in contrast to the slow tempo which is appropriate for the ślokas here.

As indicated by the title, this vṛttanāma narrates the story of the flower of the wish-granting celestial tree, pārijāta. It is the second[7] of such trees which arose when the milk ocean was churned the milk ocean.[8] Kṛṣṇa stole it from paradise and planted it in the garden[9] of his consort Rukmiṇi Satyabhāmā, another consort of Kṛṣṇa becomes jealous and Kṛṣṇa conciliates her.

In Giriyamma's vṛttanāma, the sage Nārada brings the pārijāta flower from paradise when Kṛṣṇa is in court with Rukmiṇi (śl. 1); Kṛṣṇa presents it to Rukmiṇi ; Satyabhamā hears of this, and is offended (pd. 1). She bewails Kṛṣṇa's love for Rukmiṇi and hypocricy towards herself (śl. 2, 3, pd. 2) ; but she suffers pangs of separation (pd. 3, 5, śl. 4) and condemns Nārada's mischief. She is jealous of Rukmiṇi (śl. 5) and expresses her anger by word and deed (pd. 5). Kṛṣṇa repents for neglecting Satyābhamā (śl. 6) and is diffident of facing her (pd. 6), seeks to meet her (śl. 7, pd. 7); he has brought for her also the pārijāta flower (śl. 8); she asks him angrily to return to Rukmiṇi (pd. 8. sl. 9); Kṛṣṇa conciliates and consoles her ; he is restored to her love (pd.9) Like the vṛttanāmas of Śrīpādarāya and Purandaradāsa, this is also an antiphony between

7 mandāra, pārijāta, santāna, kalpa and haricandana

8 Vyāsa, Mahābharata, Ādi-parvan, 5.18 ; Śuka, Bhāgavata purāṇam, 8.8,6

9 Vyāsa, op. cit. Sabhā-parvan, 5.57. 40, 41, Śuka, op. cit. 10.59 ; Harivamśa, 2.64

Satyabhāmā and Kṛṣṇa in short but effective phrases (units 7, 8, 9).

Finally, a vṛttanāma of Prasanna Veṅkaṭadāsa may be noticed.[10] Its theme is the same as the foregoing and is called Satyabhāmā-vilāsa also and pārijāta prabandha. The author, whose signature occurs in padya no. 44, has called it pārijāta in a padya but also 'satyabhāmā-vilāsa-padya-pada' in the colophon. Its text is constituted from two collative sources viz. Bē 41 and Na 11.[11] Neither source prescribes a rāga or tāla, despite the fact that the author indicates in the colophon that he intended it as musical composition. It consists of 45 pieces. Of these, there are 12 units each consisting of two ślokas followed by two padyas ; the *finale* consists of three padyas (49, 50, 51) in succession which are colophonic. The ślokas are set in śārdūla-vikrīḍita metre while the padyas are structured in *lsls*. Both śloka and padya lines rhyme on their respective second syllable.

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10 Prasanna Veṅkaṭadāsa, Pārijāta prabandha, no. 202, Śri Prasanna Veṅkaṭa dāsara Kṛtigalu, Haridāsa Sāhityamāle No. 10, ed. Indubai, T.K., Institute for Kannada Studies, University of Mysore, Mysore (under print)

11 Bē 41: MS. in the collection of (the late) Dr. D.R. Bendre, Dharwad

Na 11: MS. in the collection of Sri Naraharidasa, Suratkal

MAHAMAHOPADHYAYA
RASHTRABHOOSHANA
Dr. R. SATHYANARAYANA

R. Sathyanarayana is an internationally renowned authority on Indian Music and Dance and has published about **12,000** pages on these subjects He has received national and international awards, recognitions, honorific titles and degrees. He is broadbased in several Physical Science, Humanistic and indological disciplines and knows several languages. He has served as President, Director, Moderator etc., in numerous national and international seminars, conferences and workshop

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Music of the Madhva Monks ot Karnataka is a new kind of work in Indian Musicology. It describes Musical and musicological contributions of five colossa pontiffs of Madhva faith : Sripadaraya, Vysaraya, Vadiraja, Vijayindra Tirtha and Raghavendra Tirtha. This is the first time that these composers and the musica environment which influenced them and was in turn influenced by them are studied systamatically. It brings to light many little known or unknown facts.

The work examines critically all available songs of these composers in a historical perspective for characterstics, trends, evolution and structure. It also subjects both internal and critical evidence available to a critical examination. The materials studied here are among the foundation on which Karnataka music was built and shaped.

'MUSIC of the Madhva Monks of Karnataka is an influential work and will probably serve as a model for further research work in the field.

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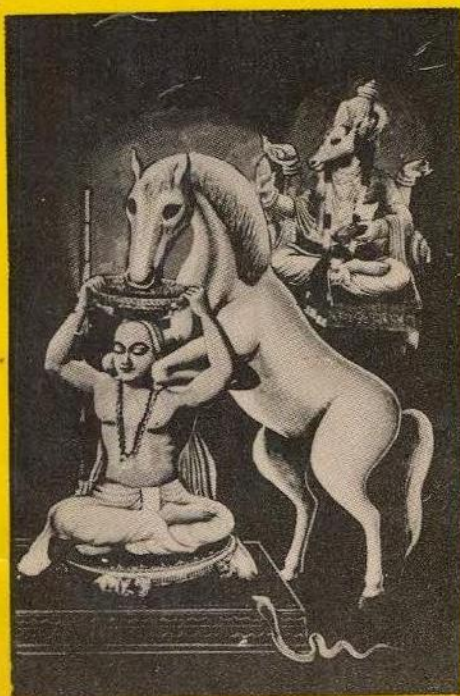
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